

# THE MUSIC REVIEW

August 1955

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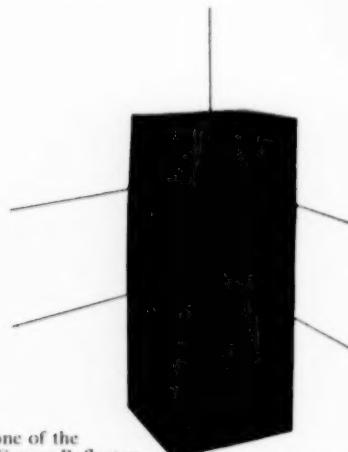
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Edited by GEOFFREY SHARP

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AUGUST, 1955

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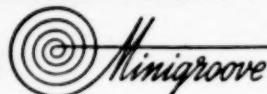
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## *Claudius Ptolemy as Musical Theorist*

BY

MATTHEW SHIRLAW

THE three books on music, the *Harmonics*, of Claudius Ptolemaeus (second century A.D.) the famous Alexandrian astronomer and mathematician, constitute, as is known, one of the principal sources of our information concerning the nature of ancient Greek music. Its importance in this respect is enhanced by the fact that between the time of Ptolemy and that of Aristoxenus there is an almost complete lack of documentary evidence. Aristoxenus, part only of whose writings on music have been preserved, was a contemporary, indeed a pupil of Aristotle, so that his activity was exerted towards the close of the classical period of Greek antiquity. Between his work and that of Ptolemy there is a gap of several centuries.

We know little or nothing of Ptolemy's musical training and experience. Both may have been unexceptionable. The eminent scientist, however, is not as a rule an eminent musician. The Muse is a jealous goddess. Probably Beethoven would have received, say, Herschel's opinions as to the formal construction of the sonata and symphony with a degree of respect similar to what the latter would have accorded to Beethoven's views on the differential calculus.

It is certain that Ptolemy's interest in music had a well-defined relationship with his astronomical researches. Between the Ptolemaic system of astronomy and the Greek musical system he discerned a striking parallel. It is in Book 3 of the *Harmonics* that he treats of this subject. The music of the spheres has engaged the attention of eminent men from the earliest times. Pythagoras believed that "from harmony, from heavenly harmony, this universal frame began". Shakespeare, in the famous lines in his *Merchant of Venice*, expresses the same idea. Kepler, like Ptolemy, an eminent astronomer, treats of the celestial harmonies in his *Harmonices Mundi*. He was acquainted with Ptolemy's work on music, and indeed began a translation of it. Of the Ptolemaic system of astronomy it has been said that the unity and coherence which it gave to a multitude of observed (astronomical) facts secured for it implicit acceptance during fourteen centuries.

In his musical investigations Ptolemy was, it is certain, greatly impressed by his discovery that Greek music also possessed a system, one which gave unity and coherence to a multitude of tonal facts. It was the Perfect or Immutable System, so called because, in the words of Ptolemy, "it contained all the smaller systems". He constantly refers to it. For him it was the authoritative standard, the final arbiter in all matters relating to Greek musical theory and practice. And not wholly without reason. To the uninitiated it appears to be merely a scale of two octaves differing little from our descending minor scale. This, however, is to misapprehend it. Although a detailed examination of it is impossible here, a few points may be noticed.

It is no exaggeration to describe the Greek Perfect System as a marvel of tonal symmetry. In the first place it represents a *harmonia*, a "fitting together", of tetrachords, all having the same form, *viz.* semitone, tone, tone, as  $\overbrace{e-f-g-a}$ , two such tetrachords becoming united by means of a common sound, as  $\overbrace{b-c-d} \overbrace{e-f-g-a}$ . The same two tetrachords are found again, in disjunct form, in the Dorian octave species  $\overbrace{e-f-g-a-b-c'-d'-e'}$ . Both conjunct and disjunct systems are also united, and with the added sound A, form the Greek lesser Perfect system A-B-c-d-e-f-g-a-b-c'-d'-e'. Within the Dorian octave the conjunct system also finds a place, *viz.*  $\overbrace{e-f-g-a-b-b'-c'-d'}$ . The lesser Perfect system comprises the four octave species or modes, beginning respectively as descending forms on  $e'-d'-c'-b$ . Three hypomodes ranging a fourth higher than the  $e'-d'-c'$  modes complete the fourth and highest tetrachord  $e'-f'-g'-a'$  and also the double-octave system A-a'. Besides the seven modes, the Greeks formulated a system of seven keys. Modes and keys are indissolubly linked together. In the seven keys all seven modes are defined at the Dorian octave  $e-e'$  (later a semitone higher,  $f-f'$ ). Each mode is linked with its key. The order of the keys, *viz.*  $e-f\sharp-g\sharp-a-b-c\sharp-d$  is exactly the same as that of the modes on the sounds  $b-c-d-e-f-g-a$ , but in the reverse direction. In both cases the successive intervals assume the form of two conjunct tetrachords. Keys and modes, then, all raised a semitone, appear as follows (Ex. 1). The Greek names of the fifteen sounds of each key may be added for convenience of reference. The keys furnish the means of transposition of the Perfect System to a higher or lower pitch. Their function therefore differs in no respect from that of the keys of modern music.

In chapters 9-10, of Book 2 of his work Ptolemy demonstrates simply and clearly the derivation of the sounds of the Perfect System in its diatonic form. These are seven in number, for "as there are only seven octave species, so there are only seven harmonic proportions". He disagrees with those who imagine the scale to be a sort of musical foot-rule or yard-stick, with "those who, understanding nothing of harmonic relationships, consider the octave to consist of six equal tones, or twelve equal semitones, or eighteen thirds of a tone, or twenty-four quarter-tones". It is necessary, he proceeds, "that the harmonic should determine the melodic and not the reverse. Consonance is the most easily apprehended and should be throughout the determining factor. Accordingly if we begin with the higher key, the Mixolydian (Ex. 1), that which is a fourth lower is the Dorian (B $\flat$ ), while that a fourth lower than the latter is the Hypodorian (F). Again, because the key which is a fourth lower than the Hypodorian oversteps the octave, we take instead a fifth higher, *viz.* the Phrygian (C). A fourth below the Phrygian key is the Hypophrygian (G). Then again, instead of a fourth lower we ascend a fifth higher to the Lydian (d), while a fourth below the Lydian lies the Hypolydian (A)".

That is, the seven sounds arise from a chain of fifths, *viz.*  $e\flat-b\flat-f-c-g-d-a$ , where  $e\flat$  generates its fifth  $b\flat$ :  $b\flat$  its fifth  $f$ , and so on. Such a series is, at

least theoretically, infinite. Ptolemy does not explain why it should cease at the seventh term. Sufficient for him that there are only seven diatonic sounds in the Perfect System.

In chapter 6 of Book 2, Ptolemy sets out to demonstrate how the system of the *Diapason* (octave), and the *Diatessaron* (fourth), as a-b-c-d-e-f-g-a-b $\flat$ -c-d (the System *Synemmenon*), can possess the validity of the Perfect System. "In the System *Synemmenon* there is a departure from the tonal order of the Perfect System." Such a departure requires, he thinks, to be justified. He

## Ex. 1

The musical notation examples (Ex. 1) illustrate the seven modes of the Perfect System. Each mode is represented by a staff of seven note heads. The modes are labeled vertically on the left: Mixolydian, Lydian, Phrygian, Dorian, Hypolydian, Hypophrygian, and Hypodorian. Above each staff, a series of labels identifies the note names and intervals. The labels include: Proslambanomenos, Hypate hypaton, Parhypate hypaton, Lichanous hypaton, Hypate meson, Parhypate meson, Lichanous meson, Mese, Paramese, Trite diezeugmenon, Parante diezeugmenon, Note diezeugmenos, Note hyperboleon, Parante hyperboleon, Note hyperboleon, and Note hyperboleon. The Mixolydian mode starts with a flat, while the others start with a sharp. The labels are placed above the staff, with a dotted line connecting them to the corresponding note heads.

finds that the System *Synemmenon* arises from the mixture of two systems *Diezeugmenon* (*Tonoi*; keys). For example, if the Hypolydian (A) key shares in common with the Lydian (D) key the tetrachord a-b $\flat$ -c-d there arises the System *Synemmenon*.

Ptolemy, however, does not appear to be wholly satisfied with his own explanation. In the following chapter he remarks: "It is evident that the System *Synemmenon* is superfluous"; a statement that would have caused Greek musicians of and after the time of Aristoxenus to raise their eyebrows. This is so, he adds, "if for no other reason than that it differs from the Perfect System".

Further, there are seven octave species, because all of these, and neither more nor less, are in the Perfect System. In the two-octave system (as A-a'), "it is evident that the first form of the octave is comprised between the *Paramese* and the *Hypate hypaton* ((B-b), the second form between the *Trite diezeugmenon* and the *Parhypate hypaton* (c-c'))". The remaining five octave species beginning respectively on d, e, f, g and a, he describes in a similar way. It is noteworthy that Ptolemy makes the first form of the octave begin on B, not on A. He leaves A, the Proslambanomenos, out of account altogether. It forms no part of any of the octave species, although every other note of the Perfect System finds a place. If Ptolemy considered the Perfect System to be the standard Greek diatonic scale, of which the octave species were merely sections, all of a uniform tonality, it does seem strange that he should thus exclude it, and also that he should make the first species of octave begin with the supertonic (B), rather than the reputed tonic.

In chapters 7-11 of Book 2, Ptolemy treats of the keys. He disapproves of the Aristoxenean system of thirteen keys, as well as of their subsequent increase to fifteen. "The number of keys ought to be limited by the octave, for any key beyond the limits of the octave is but a repetition of that an octave lower." For example, the Hyperphrygian key is merely a repetition of that an octave lower, the Hypodorian. Further, "as there are only seven harmonic proportions and only seven octave species there should be only seven keys". Keys and octave species or modes are inseparably connected. The seven keys as in Ex. 1 define the seven modes at the octave f-f', each mode bearing the same name as the key in which it appears. If the key, however, thus determines the mode at the octave f-f', the mode also determines the key. Thus the Hypophrygian mode has two flats, b $\flat$  and e $\flat$ , and these supply the key-signature of the Hypophrygian key. "Now the number of keys can not be increased by the raising or lowering of the Mese a chromatic semitone, or by dividing the whole tone, as f-g, which separates two keys into two semitones, and placing a new key on the intermediate semitone f $\sharp$ . For the octave species or mode remains the same although its pitch is altered a semitone. If to these seven keys other keys be added, as is done by those who increase the number of keys by means of the half-tone differences, it necessarily results that the *Mesa* of two different tone-systems completely agree. When, therefore, we alter the tone systems which have this sound in common, this becomes raised or lowered about a semitone, so that it possesses the same significance in both keys." Ptolemy means as follows. If the Hypodorian key (F) be raised a semitone (F $\sharp$ ) it remains the Hypodorian key, only raised a semitone, seeing that the octave species on f $\sharp$ , viz. f $\sharp$ , g $\sharp$  a b c $\sharp$  d e f $\sharp$  is the same octave species as that on F; that is, f g a $\flat$  b $\flat$  c d $\flat$  e $\flat$  f, so that the key, in its form, is nothing more than what it was at first. On the other hand, the key a whole tone higher, the Hypophrygian (G) key defines an entirely different species at the octave f-f', viz. the Hypophrygian mode, f g a b $\flat$  c d e $\flat$  f. If there be, Ptolemy would ask, a Hypoionian (F $\sharp$ ) key, where is the Hypoionian mode? There is none, but merely the Hypodorian over again. To this it might be objected that pitch is arbitrary and does not depend on consonance nor on the seven harmonic

proportions. Ptolemy, however, is unable to understand how arbitrary sounds can find a place in any intelligible art of music. Like Moritz Hauptmann (*Harmonik und Metrik*), he is of opinion that "of arbitrary alterations, raisings and lowerings of the naturally given degrees, although such phrases are often employed by otherwise intelligent people, there can be no mention when we proceed rationally". To be sure, modern music, with twelve semitones in the octave, has a semitonic order of keys; but these semitones, without exception, are harmonically determined.

Thus far, Ptolemy may be considered to have some grounds for his belief that his endeavours to co-ordinate, by way of the Perfect System, the tonal facts as he finds them presented to him, have not been wholly unsuccessful. He has been favoured, so to speak, with a calm sea and a prosperous voyage. But there is heavy weather ahead.

Ptolemy has experienced little trouble in relating the seven modes or species to the Perfect System. They are all found there. He has demonstrated how in the two-octave system A-a' the first octave species, the Mixolydian, is comprised within the octave B-b, the second, the Lydian, within the next octave c-c', and so on. These seven modes are found again, however, in the seven keys at the Dorian octave f-f'. And here Ptolemy is confronted with a rather awkward problem. He finds that the nomenclature used by the Greeks for the modes at the octave f-f' is not, with the single exception of the Dorian mode, in agreement with the nomenclature these modes bear as they appear in the Perfect System. For all seven modes the Greeks used the same nomenclature, that of the Dorian octave, *i.e.* *Hypate meson*, 2 *parhypate*, 3 *lichanos*, and so upwards to *Nete diezeugmenon*, the reason being that, having selected the Dorian octave e-e' (later a semitone higher), as that most suitable, as regards pitch, for the voice, they had retained this octave for the practice of the seven modes on the cithara effected by means of the retuning of its strings. How, then, are these modes to be related to the Perfect System, and how can they be brought within its orbit? How account for such a flagrant perversion of its nomenclature?

Ptolemy does not find his task an easy one, and his explanations tend to become laboured and involved. He remarks (chapter 5) that the sounds in the two-octave Perfect System "are sometimes named after their position (thetic), *i.e.* in respect of their higher or lower situation. But sometimes we name them according to their relative significance or function" (dynamic). Here we meet with the celebrated Ptolemaic distinction of "thetic" and "dynamic" sounds. The relation, then, to the Perfect System of the seven modes with their nomenclature, *i.e.*

Hypate meson	Parhypate	Lichanos	Mese	Paramese	diezeug.	Trite Paranete	Nete
1—f	g $\flat$	a $\flat$	b $\flat$	c $\flat$	d $\flat$	e $\flat$	f
2—f	g	a	b $\flat$	c	d	e	f
3—f	g	a $\flat$	b $\flat$	c	d	e $\flat$	f
4—f	g $\flat$	a $\flat$	b $\flat$	c	d $\flat$	e $\flat$	f
5—f	g	a	b	c	d	e	f
6—f	g	a	b $\flat$	c	d	e $\flat$	f
7—f	g	a $\flat$	b $\flat$	c	d $\flat$	e $\flat$	f

may be understood as follows. "If the dynamic Mese (E $\flat$ ) of the Mixolydian octave species (mode 1) agrees with the position of the *Paranete diezeugmenon* we have the first species of octave. If the dynamic Mese (d) of the Lydian (mode 2) has the same position as the *Trite diezeugmenon* we have the second species. The dynamic Mese of the Phrygian (c) in the position of the Paramese gives us the third species; that of the Dorian (b $\flat$ ) in the position of the Mese, the fourth species; that of the Hypolydian (a) in the position of the Lichanos meson, the fifth species; that of the Hypophrygian (g) in the position of the Parhypate the sixth species; and that of the Hypodorian (f) in the position of the Hypate meson, the seventh species."

Thus Ptolemy relates these seven species, in spite of their thetic nomenclature, to the Perfect System. Strangely enough, he does not appear to be wholly satisfied with this result. Although he has stated that the dynamic Mese peculiar to each of the keys will also be found in each of the octave species and that all seven species in the two-octave system have the same dynamic Mese, he is aware that each species has a different Melos. Each possesses its own distinctive tonal character. In chapter 7 we read: "the extent or limits of the keys are not determined by the higher or lower voices of men, nor by the tonal compass of instruments. These can transpose the Melos to a higher or lower pitch. The Melos remains the same, however the pitch is changed. A real alteration of character comes about when in the change of the keys the two limits of the Melos no longer correspond with the limits of the voice, but the vocal limit ceases sooner than that of the Melos, or the Melos sooner than that of the voice. So that the Melos, which originally corresponded with the extent of the voice, is either incomplete in one direction or is exceeded in another. Thus to the hearing the Melos has altered its character". Doubtless to Ptolemy the meaning of this statement was perfectly clear. A similar claim can scarcely be made for the reader. What is evident, however, is his recognition of the fact that each of the seven species has its own peculiar Melos. In dealing with them Ptolemy is manifestly uneasy, even perturbed. He has demonstrated without difficulty that all of them find a place in the Perfect System. The trouble is the presence of all seven species at the octave f-f'. Can these also find a place in one and the same Perfect System? Evidently not. For this, one system does not suffice, but seven different systems; at least seven different keys.

The problem, as it presents itself to Ptolemy, is the discovery of a means whereby all seven species at the octave f-f', despite their nomenclature, can be drawn within a single system. Now, of these seven species, the Dorian has the correct nomenclature. If, then, all seven species be placed in the Dorian key, which will retain throughout the terminology of the Perfect System, beginning with the *Proslambanomenos* up to *Mese*, and then on to *Nete hyperbolaeon*, the seven modes at the octave f-f' will all bear the nomenclature of this system. All will begin with *Hypate meson* and proceed up to *Nete diezeugmenon*. Each, then, finds a place, with the exception of the Hypolydian species, within the Dorian key, which of necessity is assigned seven different key-signatures. But although the actual sounds are thus altered, does not

such an alteration occur in the chromatic and enharmonic *genera*, which nevertheless preserve the nomenclature of the diatonic *genus*? The seven thetic scales are thus set forth by Gevaert (Ex. 2).

## Ex. 2

"Les sept échelles tonales selon la doctrine de Ptolémée"

Mixolydian      Proslambanomenos      Mese      Neapolitan

Lydian

Phrygian

Dorian

Hypolydian

Hypophrygian

Hypodorian

Such, then, is the result of Ptolemy's strenuous efforts to bring everything, and in particular the seven f-f' modes, within the orbit of a single system. It is not one of which he can have had any reason to feel proud. What the Greeks of a century or two earlier would have thought of it, we can only imagine. Not one of his scales, except the Dorian, represents the Perfect System. The so-called Hypolydian scale entirely refuses to be fitted into any such scheme. It ought, like the others, to begin on B $\flat$ . It actually, and perforce, begins and ends on B $\natural$ .

Evidently the seven f-f' modes have given Ptolemy a lot of trouble. But for them it is unlikely that anything would have been heard of his famous distinction between "thetic" and "dynamic" sounds. When he states that "we sometimes name the sounds according to their tonal functions", he uses an editorial "we". He speaks for himself only. Greek musicians before his time knew nothing of "thetic" and "dynamic" and Ptolemy is the only writer who makes any such distinction. The Greeks used one method, and one only,

in naming the sounds of their scales, Perfect System, keys, and modes, *viz.* by position. *Hypate* signifies the highest string, *Nete* the lowest, *Mese* the middle. *Lichanos*, however, signifies the forefinger. The *Mese* is frequently supposed to have had the function of a tonic. While, however, our tonic retains its name, no matter how far the scale is extended, the octave below the *Mese* is the *Proslambanomenos*, the octave above is the *Nete hyperbolaeon*. The sounds of the octave have the same meaning or function and of this the Greeks were perfectly aware. But they named no two octave sounds alike. The Greek method of nomenclature of the seven species at the octave f-f', which so greatly perturbed Ptolemy, is the same as that of the Perfect System. All seven species have the same nomenclature, because they, with their individual sounds, all occupy the same positions—those of the Dorian octave.

Ptolemy was unable to accept this simple fact or to admit that b $\flat$  was the *Mese* of all seven species (except the Hypolydian) as the Greeks affirmed it to be. Such an admission would have brought about the collapse of his dominating principle that all must be drawn within the magic circle of the Perfect System. To admit the existence of seven octave species, seven real modes, each possessing its own characteristic tonality, which did not conform to that of the Perfect System—this for Ptolemy was *anathema*.

The opinion is, or was, prevalent that Ptolemy, in setting aside the fifteen keys of Aristoxenus and his school, devised seven new "thetic" scales to take their place. This is a misconception. The seven scales advanced by Ptolemy to take the place of those of Aristoxenus were nothing less than the seven oldest Greek keys. In Book 2, Ptolemy has throughout several chapters set forth his reasons for reducing the number of keys to seven. There can be only seven keys, because there are only seven harmonic proportions. Parenthetically, there are also only seven planets. The keys he treats of are those of Ex. 1. Again, he is frequently credited with the invention of a new "thetic" nomenclature. Ptolemy invented no new nomenclature. He did not invent the nomenclature of the Perfect System: nor of any part of it. For the seven species at the octave f-f' the Greeks used the nomenclature of the Perfect System from *Hypate meson* to *Nete diezeugmenon*. To this Ptolemy gave the name of "thetic". It did not, he considered, express the real tonal functions of the sounds, but made it appear that the tonality of the seven species was not that of the Perfect System. He could not possibly admit that this was probably just how the Greeks understood and used them, that is as actual and independent modes, not therefore merely octave sections of a single standard scale, similar to our minor and of a uniform tonality.

He had already discovered his "thetic" nomenclature in use in the tetrachord *synemmenon*. In the A-a' key the terms *mese*, *trite*, *parane*, *nete*, might signify either the sounds a-c-d-e, or a-b $\flat$ -c-d. What here is "dynamic" and what "thetic"? The tetrachord *synemmenon* formed from early times an essential feature of the Perfect System. He does not learn from this what to any one else would appear to be obvious, *viz.* that the Greeks did not name their sounds according to their tonal functions but only according to their positions. Granted that in time the nomenclature by position began to assume a functional

or dynamic significance, this would hold true also of the seven species at the octave  $f-f'$ . Such a result, however, would merely make confusion worse confounded. Ptolemy will not have it. If the Greeks described *a* as the *Mese* not only of the Dorian mode  $e-e'$ , but also of the conjunct system  $e-f-g-a-b\flat-c-d$ , then according to Ptolemy they were wrong. The real *Mese*, he asserts, is not *a* but *d*. He actually has the hardihood to abolish the tetrachord *synemmenon* altogether. It is, he says, "superfluous". If the facts do not support the Ptolemaic theory, then so much the worse for the facts.

Ptolemy was aware that the Perfect System was a congeries of systems. Was it possible that the species of modes were not actually the result of the Perfect System, but that the System itself represented a *harmonia*, a "fitting together", of the seven species? It is certain that it did not represent the initial stage of Greek musical development, but rather the climax, the result of centuries of testing and experiment as to the possibilities of the material the Greeks were moulding, by which, indeed, they were very largely not only influenced, but guided. It was not simply a two-octave scale, it was an artistic creation, a complex of tonal forms, of wonderful symmetry, of which the Greeks were justly proud. They, however, had octave species before they had a Perfect System. These could scarcely have arisen nor have received a uniform tonality from a system that was not in existence.

Our two modes, major and minor, both find a place in the extended scale stretching over the white notes from A to  $e'$ . The major scale, however, is not derived from such an extended scale and is of an entirely different tonality. The familiar pentatonic scale, slightly extended, as  $c-d-e-g-a-c-d-e$  comprises three octave species, beginning respectively on *c*, *d*, and *e*. The *d* species, however, that is  $d-e-g-a-c-d$ , differs in tonal character from that of *c* or *e*, and no one familiar with pentatonic melodies, still happily extant, is likely to be convinced to the contrary.

The harmonic material known to the Greeks consisted of the octave, fifth and fourth. The consonance of the third was unknown to them. The fifth as  $a-e$ , has a dual significance. It may be harmonic, generated upwards, as  $\overbrace{a-e-a}$ , or arithmetical—as is our subdominant, and determined in a downward

direction, as  $e-a-e$ , which is the harmonic reversed. Without the octave, implied or expressed, the meaning of the fifth is uncertain. For the Greeks it was arithmetical. Some centuries later, when the natural thirds became known and practised, the major third as  $c-e$  was apprehended more readily in its arithmetical aspect as  $a-c-e$ , than as part of the harmonic  $c-e-g$ . The prevailing tonality of the middle ages was minor. The four arithmetical fifths of the Greek Dorian mode,  $e-f-g-a-b-c-d-e$ , represent the union of four little systems of the octave, fifth and fourth, and these form the basis of the four modes (Ex. 3). The addition of the *Proslambanomenos* A completes the

## Ex. 3



Greek lesser Perfect System. The Hypo-modes supplied the tetrachord which completed the two-octave system.

To the sound which divides each octave arithmetically the Greeks gave the name of *Mese*. And in the modes the *Mese*, the fifth sound of the descending scale, possessed a certain tonal significance, one appreciated by the Greeks, although probably its true nature was unknown to them. It has not, however, even begun to assume the function of a tonic. In the triad of sounds a-e-b, it is not a, but e, which occupies the central position, and has two sounds related to it.

In the Greek Hypo-modes we find the first instance known to us of the principle of inversion, that has played and still plays such an important role in the art of music. Thus the intervals in the Dorian mode, as  $\widehat{e-a-e}$ , arising from the arithmetical division of the octave  $e-e'$ , find themselves in an inverted position in the Hypodorian, as  $\widehat{a-e-a}$ . It is the arithmetical division of the octave, in all the four modes, by means of the *Mese* that makes such an inversion possible. Thus the Hypo-modes may be said to prove the modes. Their testimony as to the position of the *Mese* in the modes is conclusive. They prove that each of the four modes has its own tonal character, and is not merely a section of a single standard scale. That a mode, as a mere octave section of the Perfect System, should link itself with a hypo-mode, passes comprehension.

In Book 3 of his *Harmonics* Ptolemy relates his researches to the music of the spheres. Such a relationship is not impossible, perhaps not improbable. To the average mortal, however, until he attains to the portals of the celestial harmony, and for whom the infinite is only reached through the finite, the harmony of this sublunar abode, in its many ramifications, as in its splendour, presents a field for inquiry and research sufficient to last a lifetime.

## *An Introduction to Haydn's Piano Trios*

BY

A. CRAIG BELL

### I.

"In the history of music no chapter is more important than that filled by the life-work of Joseph Haydn."—DONALD F. TOVEY.

"There is probably nothing of importance in modern music that has not, in one way or another, been anticipated by Haydn."—CECIL GRAY.

THE tribute (quoted above) with which the late Professor Tovey begins his inimitable article on Haydn in Cobbett's *Cyclopedic Survey of Chamber Music*, was probably considered by ninety out of every hundred who read it on its first appearance in 1929 as a perverse exaggeration. At that period indeed such a statement must have seemed little short of revolutionary. But in fact the tribute is more than justified, and our mid-twentieth century, having belatedly discovered Mozart, is still more belatedly discovering what Tovey and a handful of thoughtful musicians have always known, that music, from the eighteenth century onwards, probably owes more to Haydn than to any one composer.

Now, music text books and historians have always acknowledged Haydn to be the "father" of the symphony, sonata, string quartet and even piano trio, since they could not very well do otherwise without glossing historical fact. But that acknowledgment rarely went beyond lip service, and the tribute was paid patronisingly. Mozart's immortal term of endearment for the composer to whom he owed so much—"Papa"—has always been glibly repeated, but with as little realization of its true implications as a mediaeval astronomer could be expected to have of the principles and vastness of the universe he was studying. While admitting music's indebtedness to Haydn, nineteenth- and early twentieth-century musicologists informed their students and readers that, while of course being a great composer, Haydn was important chiefly from a historical point of view, to be quoted in discussion of "form in the making", and that his principal claim to posterity's affection and gratitude lay in the fact that he made Beethoven's expression possible.<sup>1</sup>

In his life-time Haydn was recognized by the musical world for what he was, and his death was mourned as an international loss. Yet the century in whose first decade he died all but ignored his work, and the twentieth century, until the last few years at least, has regarded it with tolerance as affording genial contrast with more profound items on its programmes.

Four main reasons contributed to this deplorable state of affairs: (1) the Beethoven-Brahms-Wagner cults; (2) nineteenth-century Romanticism; (3) the rise of the concert virtuoso; (4) grand opera. The combination of these factors

<sup>1</sup> Parry's underestimate of Mozart as the Great Precursor—and nothing more—is typical of the period.

gave the *quietus* to chamber music—and most seventeenth- and eighteenth-century orchestral music was regarded as chamber music—as a popular form of expression and entertainment, and made the art of Mozart and Haydn alien and completely misunderstood. Using the orchestration of Wagner, Tchaikovsky, Berlioz and Strauss as a criterion, critics wrote condescendingly of Haydn's and Mozart's "charming symphonies", and saw in their sonatas, trios and quartets only "models of grace and elegance". Haydn's tersest and most dramatic sonata movements were deemed merely "form in the making", and Mozart's expositions and development sections, because they were short, were proclaimed "inadequate". Because the music of the Romantics was turbulent, emotional and highly personal, that of the eighteenth century was considered stereotyped, suave, delicate and pleasant; but superficial. The serenity, clarity and mastery of form displayed by Haydn and Mozart, the very qualities, in fact, which go to make their art so profoundly satisfying, were mistaken for placidity and lack of profundity. The fact that their emotional expression might be more enduring and universal precisely because it was less instantly personal, was beyond the ability of the Romantics to comprehend; and so rooted and so general had this complex of "emotional content" become that we find no less a critic than Bernard Shaw succumbing to the Beethoven-Wagner fetish prevalent at the time and declaring: "Beethoven was the first to use music with absolute integrity as the expression of his own emotional life instead of as material for pleasing sound patterns". J. W. N. Sullivan, echoing this, asserts: "Beethoven's greatest music has meaning in the sense that it is not a mere pattern of sounds, but possesses a spiritual content". Only a mind submerged by the taste and values of one historical period could describe all the music of composers pre-Beethoven as "mere sound pattern", void of spiritual content. The Romanticist error lies in condemning the artist who is not self-consciously programmatic, but pursues the sound pattern of his ideal without indulging in philosophical explanations.

In such an inimical atmosphere it is not surprising that the music of Haydn and Mozart should have suffered eclipse for something like seventy years. Then the inevitable reaction came about. Fauré, Ravel and Debussy led the escape from Wagnerism. Stravinsky, Schönberg and their followers, in a laudable desire to combat neo-Romantic sound and fury, went to the other extreme and produced music that was clever and cerebral. Whether the cure was an improvement on the malady is a matter of opinion, but the reaction had an important result, probably unforeseen by its leaders, that of making possible a revelation and therefore a revaluation of the music of Haydn and Mozart. This, begun shortly before the first World War, and led by conductors, writers and musicians like Saint-Foix, Adler, Blume, Fischer, Tovey, Blom, Einstein, Geiringer, Larsen, Walter and Beecham, has led to a complete reorientation of musical thought, by which Mozart has been acclaimed along with Beethoven and Bach as one of the most popular of the great composers. Haydn still lags behind, but the signs and portents are good. The attitude of condescension on the part of critics is rapidly being rescinded as the profound originality and depth of feeling beneath the clear surface become more generally

understood. More and more of his works are being rediscovered, broadcast and recorded.

## 2.

In contrast to Mozart, who grasped knowledge with unerring instinct, Haydn spent a lifetime as long as Schubert's before bringing his genius to full flower: a fact which serves only to make his achievement the more remarkable. Once Haydn had discovered and mastered the fundamentals of the form which was to become the vehicle of expression for his life's work—I mean, of course, sonata form—he found that all the main strands of instrumental composition were capable of being woven into it: symphony, concerto, quartet, solo and chamber sonata. On all but two of these, the concerto and the sonata for violin and clavier, he set the seal of his originality, leaving to posterity examples which in some ways have never been surpassed. For the present writer at least one fact is indisputable, namely that Haydn wrote a larger number of great symphonies and quartets than any other composer.

Let it be conceded, then, that the symphonies and quartets represent Haydn at his supreme, quantitatively and qualitatively. There still remain two further important collections of his instrumental works which have never been estimated at their true worth, and which contain more masterpieces than most musicians recognize. They are the fifty-two piano sonatas and the thirty<sup>2</sup> piano trios. Of these, the latter collection, with which we are more immediately concerned, is the greater achievement mainly for the reason that, whereas most of the solo sonatas were written in the early-to-middle periods of Haydn's career, most of the chamber works belong to the middle-to-last periods. Judged as a whole, the trios fall only a little short of the quartets and symphonies, and a dozen at least are masterpieces of craftsmanship and composition equal to the very greatest of the more celebrated works in the other two *genres*.

Their undeserved neglect springs from one over-riding factor, namely the insignificance of the rôles assigned to the strings (particularly to the cello) as against that of the clavier. Professional cellists and violinists tend to regard the performance of a Haydn trio as an insult to their talents, while amateurs often consider it (mistakenly) as not ambitious enough. Thus the trios fall between the two stools essential for their popularization. The general attitude to these works, in fact, forcibly thrusts home the truth that for a full appreciation of the importance and meaning of Haydn's work as a whole, and for the trios in particular, the listener and performer must (far more than for any other composer) have a sense of form and a reasonable knowledge of musical history; and it is because audiences and performers are too often deficient in both (to say nothing of a sense of humour) that Haydn's music has taken so long to come into its own once more. This applies above all to the piano sonatas and the piano trios. To approach these with no understanding of Haydn's intentions in writing them and no knowledge of the conditions in which they were

<sup>2</sup> Although 31 piano trios are published, one of these is almost certainly Michael Haydn's.

produced is as futile as expecting to appreciate "The Forty-Eight" while knowing nothing of fugue.

The first and most important fact to remember and accept with regard to the trios is that they are not trios at all in the modern sense of the word, and that Haydn never intended them as such. He called them "sonatas for piano with accompaniment for violin and cello", a more cumbersome title but one much nearer the truth. They are trios only inasmuch as three performers are needed to play them, but they are not to be judged with regard to the relative importance of parts. In performing or listening to them it is absolutely essential to ignore the trios of Schubert, Beethoven and later composers, and to judge them solely as accompanied piano sonatas.

The antecedent of the Haydn string quartet is the trio-sonata (two violins, bass and *continuo*),<sup>3</sup> the most popular form of chamber music in the seventeenth and first half of the eighteenth centuries, a form in which Purcell, Gibbs, Corelli, Vitali and Handel wrote some of their finest inspirations, scandalously neglected to-day. (Haydn himself wrote 21 trio-sonatas, all in his immature days.) But whereas the Haydn quartet is a logical outcome of the trio-sonata (take away the *continuo*, give the middle regions to your viola and second violin, equalize the four parts and you have the string quartet), the Haydn trio is more illogical and more defiant of a satisfactory explanation. Take away from the trio-sonata one of your two violins, equalize the clavier and cello parts and you have the piano trio as hinted at by Mozart and exemplified by Beethoven, Schubert, Brahms and other composers.

But Haydn perversely sets himself apart from all subsequent trio composers in that he never (or more accurately, rarely ever, for there are some half-dozen trios in which the cello has a reasonable share) attempts to distribute the three parts equally. In fact, going to the other extreme, he transforms the *continuo* of the old trio-sonata from its vague and subservient "filling-in" function into something rich and strange, giving it such brilliance and depth that it steals all the limelight and dominates the strings, now relegated to the lowly duties of accompanying the master instrument. Nor did he so compose them by accident; all these trios, from the first (in 1765 or thereabouts) to the last (in 1795), are similar as regards the distribution of the parts.

Various theories have been offered in explanation of this. One is that in composing them Haydn had in mind the generally poor standard of contemporary string playing, and wrote accordingly. But in that case why did he make an exception for the trios? The quartets, written for the same class of performers, demand a high standard of technique, often a virtuoso standard from the leader. Even the symphonies, envisaging string players in the mass, contain more brilliant and difficult passages than are to be found in any of the trios.

A second theory, that Haydn wrote them with certain special performers of limited talent in mind, is even less convincing. Had there been only some

<sup>3</sup> While violins and cello were the most favoured instruments for the ensemble, other similar combinations such as two oboes (or flutes) and bassoon were common.

half-dozen trios written at one period, the explanation would have been a reasonable one; but with thirty trios to account for, spread over a time-period of three decades, it becomes a profitless effort of the imagination.

Finally a general point as regards all eighteenth-century chamber works with clavier, from Einstein's *Mozart: his Character, his Work*. "A work for piano, or for a group of instruments including piano, was . . . usually not taken so seriously as a quartet or quintet for strings. . . . A string quartet was for connoisseurs; a piano sonata, a sonata for piano and violin, a piano trio or piano quartet, was for amateurs . . .". He declares that the dominant rôle of the keyboard instrument in these works "is responsible for their lighter character". This may be true for the general run of eighteenth-century composers, but is wide of the mark when applied to Mozart and Haydn. Four of Mozart's seven piano trios,<sup>4</sup> his two piano quartets, and his Quintet for piano and wind, so far from being "light", are masterpieces comparable with all but the very greatest of his string quartets. The same applies to Haydn's trios, at any rate after 1785.

No single theory satisfactorily explains Haydn's approach to trio writing other than that, for reasons best known to himself, he preferred to write sonatas for the clavier accompanied by violin and cello rather than trios proper. We may regret that he did so, and wish—if only because they would then have appealed to modern performers—he had written them in the normal manner. Tovey, one of the few musicologists and musicians to appreciate the trios at their true worth, in a laudable desire to bring them into line with modern standards, did try to popularize them by rescoreing one of the finest so as to give the cellist something worth while to do. Although he performed the task piously and effectively, the result is not Haydn—at least to a sensitive ear.

There is a second all-important matter to bear in mind when considering these trios, that to their contemporaries the works would not have sounded as they do to us. The development of the piano since their day has forever destroyed the balance of parts as they knew it. The clavier for which they wrote had nothing like the powerful tone of the instrument popularized by Liszt and later virtuosi. So weak was it, in fact, that the balance of tone, in accompanying a violin, was vastly improved when the bass was strengthened or "doubled" by a cello. There was never any danger of the strings being overwhelmed—as they almost always are by the modern "grand". The thorny problem of balance, almost insuperable since Beethoven's time, did not exist—at least in anything like the same degree—for Mozart and Haydn. Indeed, the shoe may even be said to have been on the other foot, as anyone knows who has listened to a harpsichord or a piano of Haydn's day combining with a violin, or cello, or both; for then it is the keyed instrument which is submerged. By doubling the clavier bass with the cello Haydn was adding sonority and depth, as well as giving support to the violin. But the modern piano makes nonsense of Haydn's octaves and unisons, so that the cello line,

<sup>4</sup> Mozart's piano trios (like Haydn's) have been consistently underrated.

superficially at least, appears to be superfluous. To eighteenth-century ears the string parts, secondary though they are, would have sounded far more prominent and essential than they do to ours.

These facts concerning Haydn's trios must be borne continually in mind if any satisfactory synthesis or understanding of them is to be reached. Failure to do so has led to the erroneous judgment that, because of the unadventurous string parts, they must in the main be early, immature works.<sup>5</sup> No appraisal or comprehension of these works is possible if Haydn's objective in the writing of them is lost sight of, or historical perspective overlooked. This music must be viewed steadily and viewed whole. Only then will it become apparent that these trios, written for the most part in the last decade of Haydn's life, contain some of the most profound, exhilarating and audacious writing to be found in the whole of his output. They disclose, only slightly less emphatically than the symphonies and quartets, the slow and laborious road travelled by Haydn on his long pilgrimage from the earliest C. P. E. Bach-like trio of 1766 and the immature explorative trios of 1784-85, to the master works of the 1790s which, in such details as the frequently unusual key relationship between movements, the sudden changes from major to minor, subtle enharmonic modulations, slow movements breaking off and plunging dramatically into impetuous finales, movements in double-variation and rondo-variation worked out on a grand scale, melodies of exquisite beauty, and superb craftsmanship and piano writing everywhere, over and over again anticipate Beethoven, Schubert and the Romanticists and reveal Haydn as an unsurpassed master of form, an innovator second to none, a craftsman of endless invention and infinite variety.

#### ADDENDUM

The chronological order of the trios poses a problem. We know at last, after nearly a hundred and fifty years, the order of Haydn's 104 symphonies and 76 string quartets, but the rest of his colossal output remains very much an unsolved jig-saw. The standard editions do not help at all, since the arrangement there seems to consist in printing them in order of popularity, the last works being first.

There is invaluable aid for the bewildered student, however, in Professor Larsen's monumental *Die Haydn-Überlieferung*. This postulates a chronological order for the trios which is so far unchallenged. I therefore append a table giving them in that order, together with the corresponding number of each trio in the standard Peters edition.<sup>6</sup>

<sup>5</sup> A glaring example is to be found in Cobbett's *Cyclopedic Survey of Chamber Music*. Under the heading "German and Austrian Chamber Music" one finds categorically stated: "The bulk of Haydn's trios for violin, cello and piano is . . . to be attributed to the earlier epoch, before 1781; this is evident from the timid treatment of the cello part . . .". It will be seen from the chronological table on page 197 that only two of the 30 trios were composed before 1781.

<sup>6</sup> My thanks are due to Professor O. E. Deutsch for providing me with the numbering of the trios from the facsimile of Larsen's edition of the *Dres Haydn-Kataloge* in Cambridge University library.

## CHRONOLOGICAL TABLE OF HAYDN'S PIANO TRIOS

Larsen no.	Peters no.	Date	Larsen no.	Peters no.	Date
1	19	1766 <sup>1</sup>	17	20	1790/91 <sup>6</sup>
2	26	c. 1767/8	18	13	
			19	17	1794 <sup>8</sup>
3 <sup>11</sup>	12		20	9	
4	27				
5	28	1784 <sup>2</sup>	21	21	
6	25		22	23	1794/5 <sup>7</sup>
			23	22	
7	10				
8	24		24	6	
9	15	1785 <sup>3</sup>	25	1	c. 1795 <sup>8</sup>
10	20		26	2	
11	16		27	3	
12	7	1789 <sup>4</sup>	28	4	1795/6 <sup>8</sup>
13	14		29	5	
14	11		30	8	1796 <sup>9</sup>
15	31	1790 <sup>5</sup>			
16	30		31	18	1795 <sup>10</sup>

<sup>1</sup> Breitkopf Catalogue.<sup>2</sup> Nos. 3-5 MSS posted to Forster 25 Oct., 1784; no. 6 MS dated 1784.<sup>3</sup> No. 7 MS dated 1785; nos. 9 and 10 MSS posted to Forster 28 Oct., 1785.<sup>4</sup> Nos. 11-16 published by Artaria.<sup>5</sup> No. 17 published by Bland.<sup>6</sup> Nos. 18-20 published by Longman and Broderip.<sup>7</sup> Nos. 21-23 published by Preston.<sup>8</sup> Nos. 24-26 published by Longman and Broderip.<sup>9</sup> No. 30 published by Breitkopf and Hartel after 1795.<sup>10</sup> No. 31 published by Traeg (Vienna), 1803, but autograph dated 1795.<sup>11</sup> Probably by Michael Haydn.

## *Some Aspects of Rubbra's Style*

BY

ELsie PAYNE

THE composer's idiom is an aspect of his style which one intuitively likes or dislikes. If one starts by liking it, one goes on liking it—unless one's whole musical taste undergoes a drastic change; and if one does not happen to like it, even potentially, then one will probably never be able to listen to his music with full aesthetic enjoyment, even though one may come to appreciate the more intellectual attributes of his style and to recognize its artistic worth. Idiom is only one aspect of style; for style is comprehensive, and also includes such intellectual elements as structural and formal systems as well as the choice of subject matter and *genre*. Style is, in fact, a synthesis. It is the expression in musical terms of all the intuitive and intellectual components of the composer's personality. ("The style is the man", to quote Vaughan Williams in his lectures on "National Music".) The intellectual elements of style are extraneous to idiom in that they are the fruits of deliberation rather than of spontaneity. Nevertheless, even these are often suggested intuitively. The composer's general propensity to subject matter, textural types, formal expansions and so on, are aspects of his spontaneous idiom, even if his particular choice of subject and method be deliberate. And the intellectual cannot be separated from the intuitive in the ultimate expression or in the truly appreciative experience. If style expresses the complete man, then idiom may be said to represent his temperament, and, as such, forms an intimate link between the composer and the listener. Inasmuch as one can respond to the manner or idiom of a musical work, one can feel, as it were, some personal contact with the composer and a musical affinity. And albeit such a contact is often only preliminary to full comprehension, it does, if extended over a large body of the composer's work, furnish a general impression of his manner of musical statement.

Rubbra's idiom is not an easy one. While there are many who find it personally appealing—few perhaps who openly dislike it—their response to it is largely only one of potential or superficial appreciation. It is, in fact, only as one becomes intimately acquainted with his music that one can really begin to join in its emotional excursions and exuberances. This is because Rubbra himself is a man of great sagacity; which means that, even though his music is intuitively conditioned, it is nevertheless based on a considered, integrated experience. His tendency is towards contemplative subjects and settings, to themes which are fragmentary in character, suggestive of the processes of thought; to textures which are largely contrapuntal—textures which, though satisfying in their structural synthesis and noble in effect, are not easily comprehended, often discordant and lacking in romantic appeal; to developments in which there is growth but little dramatic conflict; to formal extensions which

seldom have very clear-cut shapes, and to orchestrations which are not richly colourful. His music is by no means deficient in variety, charm and vitality. It is strongly rhythmical in parts, and there are frequent changes of *tempo* and of dynamics in each movement or work. But his rhythms are persistent rather than varied and exist as foils to the most vital aspects of his composition. And his melodies, though impregnated with the full emotional content of the music which they propagate, are not often sustained as melody for any great length of time. Rubbra's music perhaps comes nearer in spirit to plainsong than to the music of any other period or of any one composer. That is not to say that his music derives in any precise or technical detail from plainsong. Rubbra does not actually quote from plainsong even in his religious vocal work. But his work possesses an important affinity with it in that it too is an essentially melodic expression. His melodic ideas expand differently of course. In plainsong it is a question of purely melodic expansion, in Rubbra of full-scale textural and formal expansion. But with Rubbra as with plainsong the complete emotional experience is compressed into the simplest possible units. As with plainsong, moreover, the melodic ideas are at first only partially revealed. Just as the priest's intonation would itself seem to be impersonal if it were not for the melody which grows out of it with its subtle variations and melismatic extravagances, so it is with Rubbra. His initial ideas and introductory passages have a germinal value only, and depend upon texture for their consummation. But thus expanded, his music is as comprehensive, as eventful, and at the same time as profoundly moving as plainsong.

Style can be categorized for purposes of analysis into the three aspects of thematic material, texture and form. These aspects are, of course, interdependent in conception and indivisible in their ultimate validity. Texture is but theme or themes in context, and form but the expansion of theme and texture. This is particularly so in Rubbra's work.<sup>1</sup> His themes possess within themselves the potentialities of their development, and although they vary in character and in the way they are presented, they are, for the most part, simple and fragmentary in structure. But the structural wholes into which they grow are expansive and complex, and often discordant in effect. They cover a large compass, and in such a way that wide distances are left between the notes which come within the compass; moreover, the fragments are often linked together by wide and leaping intervals. They are expansive too in length. The melodic fragments are woven together into long textural spans or units, and it is the length of these textural spans or units which is largely responsible for the tension and complexity of Rubbra's work. For the thematic fragments, which are often of indefinite tonality to begin with, tend to move about on to different finals within one textural span, so that the ear has to accept various tonalities as it were simultaneously. In so far as one can appreciate the thematic parts as separate microcosms and at the same time as parts of a whole span, the texture does not seem to be dissonant. But the spans are long.

<sup>1</sup> It is so in early as much as in later work. Rubbra's style, in fact, has not changed though it has matured and though his music has become more varied in mood.

Furthermore, these are parts of a greater whole, so that it is often only on intimate acquaintance that dissonance disappears or at any rate becomes acceptable.

Rubbra's tendency to write in long and complex textural units can be seen in almost any part of his contrapuntal expression. But a specific reference might be made, namely to the section in the first movement of the second string Quartet which starts on the last beat of bar 1, line 3, and ends at bar 4, line 4.<sup>2</sup> (Many parts in his work, especially in his symphonies, are still longer and more complex; but this, being part of a relatively short movement and one which is simple in its instrumentation, furnishes a clear and straightforward example of this aspect of his textural style.) The section consists of a piece of imitative counterpoint, and follows an introductory passage in which the thematic material is first hinted at, then stated as a multi-phrase theme. In this contrapuntal section the first violin holds the theme (joined later by the second violin). It is itself of somewhat ambiguous tonality (fluctuating between C minor and F minor); while the basic fragment or germ of the theme which is discussed by the other parts (a fragment which uses the interval of a minor second) touches on many keys. At all intermediate points in the passage there are temporary dissonances; but these are redeemed by the momentum and by the tonal pattern of the whole.

Rubbra's thematic, indeed his whole expression, is the outcome of a thematic unit or idea. Sometimes "unit", sometimes "idea" seems to be the more appropriate word to use of the germinal factor, though the difference between the two is not so much a structural one as one of character. The unit or idea is often based on a simple interval or succession of intervals. All the thematic and textural ideas of the sixth Symphony, for instance, arise out of the notes E F A B and the intervals implied by those notes. The unit itself has only a modicum of individuality; it is, in fact, embryonic. It is sufficiently bare and simple to allow scope for varied extensions and developments, yet sufficiently individualized to ensure some melodic and textural homogeneity between the many aspects of its development. It is very malleable, and furnishes all the melodic and contrapuntal complexity of the work (apart, of course, from definitely contrasted sections, *ostinati*, and so on), and is thus responsible for the synthetic value and power of Rubbra's contrapuntal style. The unit or idea is introduced in different ways. The method of introduction depends to a large extent on *genre*. In work of symphonic variety and stature, for instance, there

<sup>2</sup> In order to make it as practicable as possible for the reader to follow the argument with the help of scores, examples are taken from, and references made to, a limited number of works (up to the time of writing the miniature score of the sixth Symphony has not been published, so that reference only is made to this work). These are somewhat varied in *genre*, and together are representative of his mature writing: *viz.*—

Third Symphony	...	...	op. 49 (1939)
Fourth Symphony	...	...	op. 53 (1941)
Fifth Symphony	...	...	op. 63 (1948)
<i>Missa in honorem Sancti Dominici</i>			op. 66 (1949)
Second string Quartet	...	...	op. 73 (1951)
Viola Concerto	...	...	op. 75 (1951)
Carol—"Star of the mystic East"			op. 81 (1952)

(All are published by Lengnick.)

is greater scope for discursive introduction than in music of limited dimensions such as chamber music and short vocal works. The method of introduction depends also upon subject matter and on the emotional content of the work. In music which possesses great vitality and variety and which is motivic in theme rather than smoothly melodic (for example, the first movement of the fourth Symphony and the last movement of the second string Quartet), the thematic idea is discussed in an introductory passage before it is fully defined; and even then it continues to grow. But in music which is more contemplative in feeling, music in which themes are mainly, though freely, homogeneous, the thematic idea appears at once as a defined unit, even though it does not acquire full melodic status at once. Thus it appears in the first movement of the fifth Symphony, the first movement of the viola Concerto and so on. In shorter contemplative work and that which is more lyrical in vein, the thematic idea or germ actually constitutes the initial phrase of the main melodic span, and therefore appears immediately, as it does in the religious vocal works (in all parts of the *Missa in honorem Sancti Dominici* for instance, and in the carol, "Star of the mystic East") and some of the slow movements of longer instrumental works (such as the second movements of the fourth and fifth symphonies and the *cavatina* of the second string Quartet).

The thematic unit or idea is also expanded into melody in different ways, according again to the subject-matter or the mood of the work. In expression such as that of the first movement of the fourth Symphony which is strongly rhythmical and motivic in style, the thematic germ grows in length; fragment is added to fragment, and new material is added, but there is no development into smooth or formal melodic shape. But in expression which is more contemplative in temper—expression in which even the thematic idea has some definition and shape—there is a greater development into formal melody, often into multi-phrase wholes.

An analysis of the openings of one or two works will bear out the above generalizations—namely, that of the first movement of the fourth Symphony, that of the fifth and of the *Kyrie* of the *Missa in honorem Sancti Dominici*.

The main theme of the first movement of the fourth Symphony appears,<sup>3</sup> after a preliminary discussion, as in Ex. 1 (b). In the preliminary passage, first major then minor thirds are introduced against a restless *ostinato* figure, as in Ex. 1 (a); but the theme itself, when it emerges with its striking rhythmical pattern, is based entirely on the interval of a minor third. The basic interval is now filled in, in accordance with its position in the scale (and later with the key changes which take place), with alternate major and minor seconds, to create an illusion of modal ambiguity. The theme is an arresting one and cuts straight across the bar-line; and it is matched against a strongly syncopated and virile a-melodic *ostinato* (indicated in Ex. 1 (a)) which continues unabated during the lengthy process of melodic growth. The minor thirds of the theme do not grow into a formal whole. They are extended rather into a more varied and irregular span, by being moved about onto different finals, and then by

<sup>3</sup> P. 6 of miniature score.

**Ex. 1. (a)**

**(b)**

**(c)**

the addition of a new and complementary figure, which uses the interval of a second instead of a third (as in Ex. 1 (c)). Eventually the original thirds are lost, and the new figure is uppermost, until again new material is added. Thus the movement grows, to produce a more elemental and obviously vital expression than that of the fifth Symphony.

The themes of the first movement of the fifth Symphony are more melodically defined. They are more formal than those of the first movement of the Fourth, and they are connected with one another by a different process. Instead of new fragments being added to one another to produce a continuous growth, fresh and complete themes are introduced which are, in varying degrees, homogeneous with or even variants of the initial theme. The first complete theme, Ex. 2 (b),<sup>4</sup> arises out of a thematic unit (Ex. 2 (a)). The unit is itself

**Ex. 2. (a)**

**(b)**

bare and motivic. It is based on the diatonic interval of a perfect fourth, but it has a rhythmic pattern, and is given a melodic potentiality by the inclusion of E flat and the leading note, A natural. The basic unit is ultimately extended (into Ex. 2(b)), and alternate E naturals and E flats, and G naturals and G flats are used to produce a mild tonal ambiguity (suggesting the keys of B flat minor and F minor in turn). These alternate natural and flat degrees not only create

<sup>4</sup> P. 5 of miniature score.

a tonal ambiguity, they also give the composer scope to introduce the interval of the tritone in his melodic discussions—an interval which, though not particularly favoured by Rubbra, is used in much modern music, and is acceptable to modern ears.

In the *Kyrie* of the *Missa in honorem Sancti Dominici* (Ex. 3), the thematic

**Ex. 3.**

idea or unit is used as the initial phrase of a three-phrase theme (to the words, "*Kyrie eleison*"); there is therefore no introductory melodic discussion in the *Kyrie*—or, for that matter, in any of the other parts of this comparatively short work. The basic notes of the unit are E and C (in the key of A minor). These notes are arranged in the sequence E C E (emphasizing the interval of a major third); the fourth degree of the mode, D, is added as a subsidiary note, and all are given rhythmic definition, to produce the thematic unit which is also the first phrase of the melody. This unit, which has plainsong character, is tonally and modally somewhat indeterminate, for it centres on the dominant of the mode, and uses neither the sixth nor the seventh degrees. This alone gives to the opening of the Mass an atmosphere of pregnant mysticism; while its propagation into texture produces a tonal ambiguity and an added mystical character—one of elusive complexity. Rubbra's mystical expression often at first suggests mystery, because it is, as here, so simple as to seem undefined, yet at the same time so complex as to elude understanding. But that which is simple takes on shape and definition, and that which appears to be complex is found to be basically simple and systematically evolved. In other words, the melodic unit develops and becomes fully defined; and the tonally ambiguous texture can be analysed into homogeneous threads, each of which behaves logically. Each thread is related, in the capacity of variant or of inversion, to the thematic unit; and it is because of their fundamental relationship that they can behave with a certain degree of independence and yet exist as parts of a consummate expression.

Although it may fairly be said that Rubbra's melodies emanate from basic units or thematic ideas, they vary in type just as they vary in the way they are introduced and expanded. Indeed, the method of introduction and expansion which he uses is directly dependent upon the character of the theme and of the mood that is immanent within it. The most purely melodic themes are those of his contemplative expression (not only of that which has a specifically religious subject, though there they are outstandingly melodic); and these have a certain affinity with plainsong, in that their initial phrases or units are frequently prose-rhythmic and gapped in mode (as, for example, the thematic units of Exs. 2 and 3, and that of the third movement of the viola Concerto). Rubbra never actually quotes from plainsong; neither does he adopt particular

modal structures or techniques in his writing. He is certainly not a composer of modal music in the sense of one who thinks only in terms of melody (true modal music, including plainsong, being free from the implications of textural structure as well as harmony). The melodic germ of Rubbra's music, even where it is conceived as a single and simple melodic unit, always has a structural potentiality. He goes spontaneously to plainsong, however, in so far as it inspires melodic lines or themes which are pregnant with emotional value, and textures which are independent of harmonic control.

Rubbra's expression, however complex it may be in textural structure, has a melodic intensity which frees it, not only from the control of harmony, but also to some extent from that of modality and tonality. His melodies—the dynamic and the charming as well as the contemplative—are all somewhat elusive or ambiguous in respect of modality and tonality. He uses various methods of achieving this elusiveness. One is to use a mixed mode—one, for instance, which includes the ascending major and the descending minor third or sixth in the melodic line. Ex. 4 quotes a few of such melodic passages.

**Ex. 4. (a)**

3rd Symphony 8. (p. 84)

**(b)**

4th Symphony 8. (p. 68)

**(c)**

“Missa in Honorem  
Sancti Dominici” Kyrie (p. 1)

**(d)**

2nd String Quartet. 1. (p. 4)

The effect of such melodic ambiguity is one of chromaticism. Many of his melodic details, in fact, possess certain elements of chromaticism, but only rarely are these produced by the addition of chromatic passing-notes to those of the diatonic scale. There are instances in his work of melody which is chromatic in the latter sense (such as Ex. 5 from the second movement of the

**Ex. 5. 4th Symphony (2. p. 52)**

fourth Symphony), but these are short, interpolated fragments which are introduced for specific, arresting or colourful effect in the development section of the movements; they are not typical of his thematic structures. More usually, major and minor degrees of the mode are used alternatively according

to the rise and fall of the melodic line. Another of Rubbra's types of melodic construction is that in which a number of similar melodic fragments, each of which may be diatonically simple or modally ambiguous, follow one another in different keys (as in Ex. 2, Ex. 4 (b), also in the second movement of the fourth Symphony, page 50). In these melodies each fragment is, as it were, a separate microcosm, and the whole is therefore a mosaic of parts.

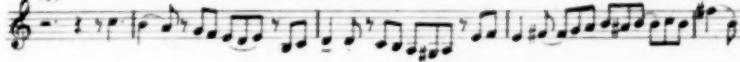
Rhythmic pattern has, of course, great thematic significance in his music. Just as his melodies are frequently constructed from ambiguous modal or tonal systems, so their particular rhythmic patterns often obey ambiguous or irregular rhythmic principles. In his most reflective melodic expression—in that which has most affinity with plainsong, and especially in his religious vocal work—the melodic lines tend to be prose-rhythmic and unmetrical; while, at the other extreme, in instrumental movements which are formal in character (for example, the second movements of the fourth and fifth symphonies), the rhythms are practically metrical. For the rest, and notably in the first movements of his symphonies and other large-scale works, there is a rhythmic subtlety in the melodies which is due, basically, to syncopation. The element of syncopation operates in varying degrees as well as in varying respects. In the beginning of the fourth Symphony, for instance (Ex. 1), the textural *ostinato* figure is blatantly syncopated; but in the melodic threads themselves, syncopation appears in a less obvious guise. Often it takes the form of a feminine ending to the initial fragment. There are very many instances of such melodic construction in Rubbra's music, including Exs. 1 (b) and 2 (b), and the melodies quoted in Ex. 6.

## Ex. 6. (a)

4th Symphony 2.  
(p. 58.)

5th Symphony 4. (p. 104.)

## (c)



Viola Concerto 1. (p. 8)

It has been averred that Rubbra's themes are fragmentary in character, and that they are based, for the most part, on a particular interval or succession of intervals. Discussion and quotation have shown, however, that the themes are often composed of several phrases; which means that they are not always isolated or simple fragments, devoid of development. His themes are, in fact, generally extended into complex tunes, but in such a way that their fragmentary

character is not overridden. As would be expected, the fragmentary character of the music is most obvious when the thematic unit is very slight and rhythmically abrupt, and the whole melody made up of an irregular succession of phrases (as in Ex. 1, the first movement of the second string Quartet, and so on). But even where the melody is made up of a regular number of more shapely phrases, these are short and mostly end with an abrupt rhythmic pattern (as in Exs. 1 and 6 (b)). Moreover, the phrases which follow the initial one, though they may extend the compass, do not always develop out of one another. This is especially true of his reflective expression. (They do, for instance, in the shapely melody of Ex. 6 (b), also in the melody of the second movement of the fifth Symphony, but not in that of the contemplative first movement.) Frequently the subsequent phrases suggest a change of key; the theme is thus refocused rather than developed. Or else the phrase which denotes the climax rises beyond the previous one with a changed rhythmic pattern (as in Ex. 2 (b)), thus minimizing the feeling of growth.

The amount of material which Rubbra uses in his separate movements or pieces, though necessarily dictated by the length of the movement and the subject matter,<sup>5</sup> is, for the most part, both profuse and limited. Themes are indeed numerous, particularly in his later symphonies, but they tend to be homogeneous with one another in melodic structure, or at any rate in character. It cannot be said that he always builds his musical edifices out of monothematic material, or, on the other hand, that he always introduces second subjects, development themes and so on. For the creative process is spontaneous and inspired, and each composition propagates its own formal procedure. Certain broad generalizations can, however, be made. Where the feeling is virile and the thought eventful (as in the first movements of the third, fourth and sixth symphonies, the viola Concerto and the second string Quartet), the themes, as their contexts, are structurally varied; and in such expression there is, as a compensation for the thematic freedom, a more definite regard for the formal divisions of exposition, development and recapitulation. (This is particularly so in the sixth Symphony.) But where the expression is more single in its mood, especially where the mood is one of contemplation, the themes and counterpoint, profuse and varied though they may appear to be, are basically akin; and in such music there is a less vital distinction between the exposition, development and recapitulation.

The themes in a musical work may be categorized into those which are actually variants of the initial theme, those which are only freely homogeneous or which have certain but not all points in common with it, those which are counterthemes to the initial melody, and those which are fully independent of it. Strictly speaking, a variant is a melody which, if superimposed upon the initial one, would coincide with it at the basic points, and would be akin to it in some of its detail; a countertheme is one which, however different in detail, would be, if not coincident with it at the basic points, at least concordant with

<sup>5</sup> In the *Missa in honorem Sancti Dominici*, for instance, the separate parts contain more fresh material than would be expected from his general style of writing; this is because he gives to each phase of thought a new musical idea.

it;<sup>6</sup> while a freely homogeneous (or quasi-independent) theme is one which, though generically homogeneous (that is, emanating from the same thematic unit), is so different in detail and form, that it could neither be superimposed upon it nor juxtaposed against it.

There is a certain degree or type of homogeneity between most if not all of the themes in Rubbra's separate movements or works—the degree or type of homogeneity being dictated by the mood or the character of the work as a whole. Granted, some themes are introduced which would seem to be independent of the initial or main one, but in many cases these are only partly or quasi-independent and do not form complete contrasts. They may, for instance, be contrasted in structure but not in character (as in the first movement of the second string Quartet) and so produce only a subtle variation in the complete expression; or else contrasted in character but homogeneous in basic structure (as in the first movement of the fifth Symphony); or again, new fragments may be added to the main theme (as in the first movement of the fourth Symphony) to provide a continuous growth rather than an obvious contrast. In being to some extent homogeneous, however, Rubbra's subsidiary or subsequent themes are rarely true variants of the initial one. They are, in fact, often improvisatory, even rhapsodic in character. They generally have an extended compass, a greater number of phrases, and they are changed or become more irregular in rhythmic pattern, especially where they constitute quasi-development material.

Rubbra's propensities towards thematic growth, variation and contrast, can best be realized by reference to specific works. Three examples are chosen, namely, the first movement of the fifth Symphony, the first movement of the second string Quartet, and the third movement—the *collana musicale*—of the viola Concerto. These vary to some extent in *genre* and feeling and hence show his different trends in thematic expansion, while together they constitute a fair summary of his general structural methods. Ex. 7 (A, B and C) gives the thematic material (or unit) and the most important themes of these movements, together with certain counterthemes, independent and quasi-independent themes which are taken from subsequent parts of the works.<sup>7</sup>

In the first movement of the fifth Symphony (Ex. 7A), the thematic unit or idea virtually underlies the whole expression. The unit (a and b) is stated in a slow introductory passage.<sup>8</sup> A subsidiary theme grows out of it at once (on page 4), but the main theme does not emerge until page 5. This is accompanied by a countertheme which is structurally different from but mainly concordant with it, and which, on repetition (page 7) adopts a figure which is based on the thematic unit (a). Many themes follow the main one. Two important ones (on pages 11 and 13 respectively), though more improvisatory than formal in construction, adhere either to the initial unit or to the main

<sup>6</sup> Using the term "concordant" in a wide sense, to accord with modern styles.

<sup>7</sup> The themes are presented as simply as possible, *qua* phrasing marks, ornamentation and so on, in order to facilitate comparison. But in no instances are they transposed—for Rubbra's tonal constructions are so flexible and fluctuating that it would be practically impossible, and it would certainly not be helpful, to reduce the various themes to one tonality.

<sup>8</sup> See also pp. 202 and 208.

theme in all important aspects—namely, in their syncopated rhythmic patterns, their very fragmentary structures, and in their melodic leaps by way of the sharp quasi-leading-notes to strongly reiterated finals and dominants.<sup>9</sup> A section which is definitely contrasted in character (but which follows without any break) starts on page 15. This is not a development section in the orthodox

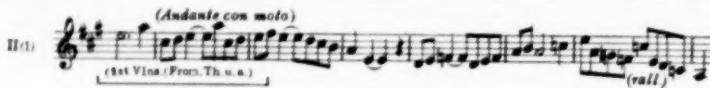
**Ex. 7. A. (Fifth Symphony 1.)**  
(a) Thematic unit.

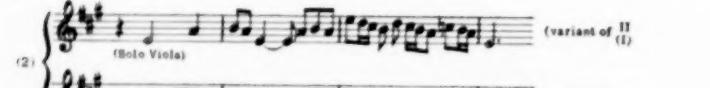
The musical score consists of ten staves of music. Staff 1 (Violins, Violas) shows a rhythmic pattern (a) labeled 'Thematic unit'. Staff 2 (Cello & Basses) shows the 'Counter theme'. Staff 3 (Flutes, Clar., Bassoon) shows the 'Main theme (p. 5.)'. Staff 4 (Violins, Violas) shows the 'Main theme (p. 5.)' again. Staff 5 (Cello & Basses) shows the 'Counter theme'. Staff 6 (Flutes, Clar., Bassoon) shows the 'Main theme (p. 5.)' again. Staff 7 (Violins, Violas) shows the 'Main theme (p. 5.)' again. Staff 8 (Cello & Basses) shows the 'Counter theme'. Staff 9 (Flutes, Clar., Bassoon) shows the 'Main theme (p. 5.)' again. Staff 10 (Violins, Violas) shows the 'Main theme (p. 5.)' again. The score is divided into sections: 'Contrasted Section (p. 15)' (staves 11-12), 'Fragments (p. 23)' (staves 13-14), and 'Fragments (p. 35) (Violins) and (Oboes)' (staves 15-16). Brackets under staves 1-10 group them into 'Thematic unit (a)' and 'Thematic unit (b)'. Brackets under staves 11-12 group them into 'Contrasted Section (p. 15)'. Brackets under staves 13-14 group them into 'Fragments (p. 23)'. Brackets under staves 15-16 group them into 'Fragments (p. 35) (Violins) and (Oboes)'.

\* The terms "final" and "dominant" are used in the sense in which they were used before music became pre-eminently diatonic in conception—the final indicating a note with a temporary supremacy only, the dominant equally temporary, and not necessarily the fifth above the final.



(*Andante con moto*)

II (1) 

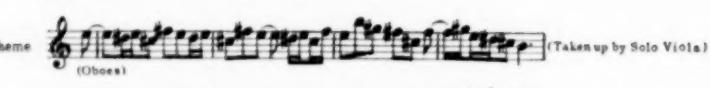
(2) 

(2) 

III 

IV 

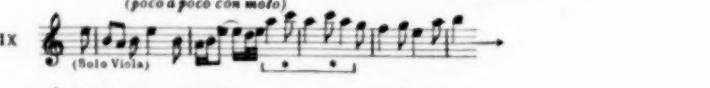
V 

Theme 

VI 

VII 

VIII 

IX 



sense of the word, but it is comparable to one, in that the material is extended, the momentum is greater, the texture thicker, and in that there is a definite feeling of growth. The thematic material changes considerably while remaining

barely homogeneous. A still freer use is made of the initial melodic pattern, and the rhythm becomes metrical rather than syncopated. The quasi-development section extends practically until the end of the movement. There is no clear recapitulation or even *coda*; but gradually the thematic material returns more closely to the original (as indicated in the fragments quoted from page 23). Eventually (on page 35) it becomes as fragmentary as the thematic unit itself, and it uses the same rhythm and basic intervals, though with the notes rearranged so as to defeat any feeling of direct recapitulation. In sum, the movement is one in which temper fluctuates but the thread of thought is maintained.

In the first movement of the second string Quartet, on the other hand, temper fluctuates little, but different ideas are introduced. The main theme (marked No. 1 in Ex. 7B), which consists of four very irregular phrases, comes after a short passage in which the thematic unit is introduced. Various themes follow, all of which are directly, though freely, based on either the thematic unit or the main theme. But on page 5, a new, more smoothly shaped theme appears (marked No. 2), one which expands rhapsodically; and then, after a short transition passage (on page 6) which is based on the thematic unit, a third theme (marked No. 3) is introduced (page 7). This is still more elegantly shaped, though it too expands in improvisatory fashion, and is comparatively short-lived. After its enunciation there is a passage of textural complexity and interest—a short development section—in which the fragments of the thematic unit form an imitative counterpoint in conjunction with material taken from theme No. 2. Eventually (at the bottom of page 10) the texture, as the *tempo*, decreases, with reference to theme No. 2; and a recapitulatory *adagio* follows (at the bottom of page 11) with a brief and simple discussion of the fragments of the thematic unit. The notes of the thematic unit (as at the end of the first movement of the fifth Symphony) are rearranged into different patterns, but the homogeneity between these and those of the thematic unit is quite clear. The movement thus contains varied material and heterogeneous textures, but, as a compensation, it is single in its mood. A great intensification and slackening of feeling is indicated, and fresh, complementary ideas occur; but throughout there is no distinct change of outlook.

The last movement of the viola Concerto, the *collana musicale*, is a fascinating piece of musical architecture. It is intricate if considered analytically; nevertheless it is extremely simple in effect and in conviction. And although to try to extricate its subtle underlying logic is itself a joy, the greater joy is to listen to it afterwards in a purely receptive spirit. The movement consists of nine "interrelated meditations" which are "indefinite and varying in character and without central theme".<sup>19</sup> It is not, therefore, strictly, a movement in "theme and variation" form (as is the last movement of the third Symphony); but it is Rubbra's personal and latest adaptation of the accepted form. The movement first introduces the main thematic material in germinal, fragmentary form; and it is mainly from this germinal material that subsequent themes

<sup>19</sup> The composer's own description.

derive, in so far as they are homogeneous with one another. It consists of two separate units (marked *a* and *b*) which are distinct from one another, but related. The second is really a growth out of the other, and constitutes the first step towards thematic development. Separately or together, the units are pregnant with many possibilities. The basis of (*a*) is the pivot-note E (the dominant of A), with the minor third above and the major third below as subsidiary notes. Although D is added as a passing-note, the fragment remains undefined in mode and tonality. The second part (*b*) has greater, though still germinal definition, and it rises out of (*a*) as out of a plainsong intonation. The unit (*a*) does, in fact, suggest a plainsong pattern, centering, as it does, on the dominant of its mode, and leading to subsequent parts which are freer and improvisatory in character, and eventually to melodies which are often ornamental and exuberant in feeling and focused on the final rather than on the dominant. (*b*) is longer than (*a*); it is a meandering melodic thread which, though no longer completely undefined in tonality, is somewhat ambiguous owing to its use of the sharp quasi-leading notes to E and A and to its fragmentary or mosaic construction. It is most intimately connected with (*a*) in that it too centres on a strong pivot-note (alternating between E and A—until it eventually moves on to D as final), and in that it also reiterates the interval of a minor third. If (*a*) and (*b*) are considered as related and complementary germinal units, the following can be specified as the germinal characteristics of the movement:—

- (1) The tendency to centre on strong pivot-notes—the final or the dominant. (An aspect of tonality.)
- (2) The ascent and descent over the interval of a minor third (marked \* in Ex. 7, C, (*a*)). (An aspect of melodic structure.)
- (3) The mosaic character of melodic extension. (An aspect of form.)
- (4) The tendency to rhapsodic or improvisatory exuberance. (An aspect of feeling or character.)

Ex. 7C gives the main theme or themes in each section, with indications as to where or in what way these are related to the thematic units or to other parts. Some indications are also given as to the *tempo* and character of the sections, the instrument or instruments which bear the theme, and so on. It will be seen that if themes subsequent to those of the germinal units do not quote from (*a*) or (*b*) or refer to them as variants, they at least have some aspects in common with each or either in respect of 1, 2, 3 or 4 (above). The end of the first section and the second and fourth sections are based most directly on the thematic units. The third, fifth, sixth and seventh use practically fresh material, though they hint at certain fragments of the thematic unit and have some relationship with one another. The fifth, sixth and seventh parts are comparable, as it were, to a development section; and the eighth and ninth parts revert to the initial material, though never quoting it exactly, as a quasi-recapitulatory statement. Within the scheme of the whole, moreover, each part adopts its own microcosmic structure, and inside these closer boundaries a greater homogeneity is to be found between the thematic

processes. The movement fluctuates very much in feeling—more perhaps than in the first movements of the fifth Symphony and the second string Quartet; but it is propelled, fundamentally, by a mood of joyous contemplation.

The above examples and analyses show the kind of relationship that exists between the various thematic aspects of Rubbra's music. Some mention should also be made of certain slight but significant interpolations or additions which sometimes occur as part of the development process. These interpolations or additions by no means constitute fresh or contrasted material; they often come, in fact, in a stretch of otherwise homogeneous expression. There are two basic patterns or tendencies to pattern in Rubbra's music which typify climax and anticlimax respectively.<sup>11</sup> The anticlimax pattern is one of descending sequence. Sequential writing is a very general method of suggesting anticlimax, one which seems to have been, and which still is peculiarly and universally satisfying. Examples may be found in the first movement (pages 14–15) and the last movement (page 88) of the fourth Symphony, the third movement of the Fifth (page 78), and in the second part of the *collana musicale* of the viola Concerto. The last-mentioned has a particularly apt emotional value. The pattern which denotes climax is a rather more personal one (though a similar basic pattern is used also by Vaughan Williams; for example, in the scherzo of the *Sea* Symphony, page 66 of vocal score, the scherzo of the fifth Symphony, page 68 of miniature score, the anthem, "O taste and see", etc.). It consists of a melodic rise by a series of easy leaps. The intervals which are involved in these leaps vary somewhat according to the basic intervals of the melodies to which they are attached, but fourths predominate. Ex. 8 gives one or two examples of melody which has arisen out of this pattern.<sup>12</sup>

Ex. 8. (3rd Symphony 3 p. 88)

(a) (3rd Symphony 3 p. 88)

(b) (4th Symphony 3 p. 67)

(c) (5th Symphony 1 p. 9)

(d) (5th Symphony 3 p. 78)

If it is true that Rubbra's germinal material is the thematic unit or idea and that this engenders both his melody and his texture, then it follows that his textures must be mainly contrapuntal, and his form the outcome of textural discussion, enlargement, variation or reiteration. Counterpoint does not, of

<sup>11</sup> They do not necessarily form part of the general climax and anti-climax of the complete movement; more frequently indeed, they denote the climax or anti-climax of a particular melodic section, hence may occur in any part of the movement.

<sup>12</sup> Ex. 8 (d) leads straight to one of the sequential passages just referred to.

course, constitute the whole of his texture. Harmony certainly has a place in his work too, but mostly to provide an element of colour or a particular emotional effect. The chord, for example, which comes on the first syllable of the word "mystic" in the carol, "Star of the mystic East", has an indefinite or elusive effect in that it is a completely undiatonic chord. A harmonic construction is used again to create the initial feeling of the fourth Symphony. Chords of the seventh are here used alternately with triads in a syncopated *ostinato*, to produce a mildly dissonant reiterative effect against the contrapuntal discussion of the thematic material. In each of these instances harmony is important; but the harmonic power lies in one chord (or at the most two) rather than in a progression—still more, in the relation of the chord to its context. The chord is important mainly because it is undiatonic or dissonant. And in each case the function of the chord is to support the melody or the melodic counterpoint; it is never itself the centre of interest. It is the same with his reiterative rhythmical figures and *ostinati*. These are used to create differences of verve and momentum, and in some cases serve as a solid and metrical foundation to melodic expression. But they have much the same function as a "pedal", which is a usual device in contrapuntal writing; often, moreover (as, for example, in the third movement of the fourth Symphony, page 92, where a violin melody is accompanied by a dotted figure in the bass parts which derives rhythmically from the melody; and in the third movement of the fifth Symphony, where chords are played by the harp against a *cor anglais* part which has the same melodic outline), they are organically related in rhythmic or melodic detail to the main thematic material, and thus become part of the total counterpoint.<sup>13</sup>

There are two fundamentally different types of counterpoint—briefly, that which has its origin in canon and its outcome in the various aspects of imitation, and that which has arisen out of organum and has developed into theme and countertheme (or, literally, counterpoint). These two basic types are different in origin, but they converge in practice and are not necessarily distinguishable from one another in so-called free counterpoint. One particular contrapuntal type which still exists in its simple, primitive form, however, is that in which the melody is accompanied at a certain distance above or below by a parallel line or lines. This is the direct legacy of organum. Such a structure is now more often thought of as a chordal or intervallic stream than as a contrapuntal texture and hence has a harmonic reference. But when the idiom is used as part of a contrapuntal stretch of writing—when, moreover, the melodic lines which are involved run at a distance of a bare fourth or fifth from one another—it acquires a naïve contrapuntal character which comes very near to that of organum.

The above are a few ways in which counterpoint may vary in type. It may be said that Rubbra uses all types; but very freely. He seldom uses any one type in a pure or in an extreme form. He rarely, for instance, uses a parallel,

<sup>13</sup> This is especially true of his latest work (for instance, the first part of the "Ode to the Queen", 1953), in which vitality is produced by the structure of the themes themselves as well as by the accompanying texture.

organum-like construction or an exactly imitative one, and never a completely heterogeneous structure. Parallel or organum-like counterpoint occurs very seldom in his instrumental work, and never with a purely impressionistic intention; but it has a greater place in his unaccompanied vocal works, and there it has a contrapuntal character. It often appears as a two-part structure, producing a stream of intervals rather than chords; or if the counterpoint is fuller, it is so arranged that perfect fourths or fifths are maintained between two of the consecutive parts. The style is used thus in the passage from the *Credo* of the *Missa in honorem Sancti Dominici* starting "Et in Spiritum Sanctum".<sup>14</sup> The parts here run in 5/3 triad formation; but by using the sharp fourth (the quasi-leading-note to the dominant) alternatively with the natural fourth, the interval of a perfect fourth is retained between the second soprano and the first alto, and between the two tenor parts. The slight tonal ambiguity which results from this construction, in addition to the subdued *timbre* and the reiterative nature of the melody, engenders a mystical expression which is the more tense in that it follows the grand and spacious counterpoint of the "Et resurrexit". In the "Song of the Soul" too (op. 78, 1952), he uses a series of second inversions (subsequently, as the mystical feeling clears a little, root position triads) which run exact and parallel below the melodic theme, hence again with some degree of tonal ambiguity.

For the most part, however, parallel counterpoint has a short duration only, even in Rubbra's religious works, and widens out into freer and more expansive contrapuntal texture. A basically parallel structure is used, for instance, in the passage, "Quoniam tu solus Sanctus, tu solus Dominus. Tu solus Altissimus, Jesu Christe" from the *Gloria* of the same work,<sup>15</sup> but only at the start, and the parallels diverge to become freely moving contrapuntal parts as the phrases grow in melodic power. This is one of the most interesting as well as one of the loveliest and most inspiring passages in the Mass—interesting in that it is particularly characteristic of Rubbra's spontaneous musical interpretation of his religious thought. The word "solus" inspires a four-part structure, not a single melody which would be more obviously expressive, but one which starts with a note-against-note rhythm and a simple organum construction. Gradually, with the change of emphasis from "Thou alone" to the "Almighty" or the all-embracing, the top pair of voices rise further away from the others and then away from one another, until eventually the naïvely simple structure has given place to one of polyphonic grandeur. The counterpoint has thus developed from a directly simple kind into one which is more synthetically intricate.

Whatever kind of counterpoint Rubbra uses, and however complex his complete structures may appear to be, his music always possesses an inherent unity. Its unity depends on the homogeneity throughout the whole texture of at least one of its constituent elements—of melodic or rhythmic pattern, contrapuntal structure or tonality. Homogeneity of one element compensates

<sup>14</sup> Pp. 15-16.

<sup>15</sup> P. 7.

for divergencies, more or less extreme, in other elements. In the beginning of the fifth Symphony, for instance,<sup>16</sup> where theme and countertheme are structurally different, he weaves concordantly; while in the second movement,<sup>17</sup> where the contiguous main and subsidiary themes are independent of one another in character, there is an underlying relationship between them in that at most of their focal points they are distant from one another by the interval of a perfect fourth.<sup>18</sup> Even the little discordancy that is effected by their juxtaposition is atoned for by the fact that they are clearly separated from one another by differences of compass and instrumental *timbre*, and are practically unaccompanied. Where his themes are homogeneous, on the other hand, especially where they are slight (as in the first movement of the fourth Symphony), he weaves far more discordantly, and often introduces, instead of a heterogeneous theme, a heterogeneous texture (in this case, one which is non-contrapuntal and notable chiefly for its rhythm). Another example of counterpoint which is based on homogeneous thematic material but which is very complex in effect, is that of the *scherzo polimetrico* from the second string Quartet (Ex. 9). Rubbra here uses only one basic theme. His counterpoint

## Ex. 9.



is mainly imitative and there are no melodically defined counterthemes; instrumentally it is monochromatic, and as a whole it is not outstandingly discordant. But all these aspects of homogeneity are overridden in effect by the nature of the theme itself—and, of course, by the rapid pace. The theme is long and complex. It is made up of an irregular number of phrases; it includes both 6/8 and 3/4 fragments; it has, moreover, a motivic, leaping shape, devoid of easy curve.

In summarizing one is drawn to make three generalizations about Rubbra's music—the first that it expresses great assurance and a dignity of spirit, the second that it is a spacious and expansive statement, and the third that it always possesses an inherent unity or singleness of style.

The assurance of Rubbra's music is epitomized by his simple and direct thematic ideas, but it is apparent also in all aspects of his style, most of all perhaps in the easy slowness which characterizes so much of his work. Rubbra—perhaps more than any other modern composer—can sustain an extremely slow *tempo* even when using fluctuating and fragmentary melodic material. This is especially notable in the third movement of the fifth Symphony and in the second and fourth movements of the Sixth.

<sup>16</sup> Pp. 5-6.

<sup>17</sup> P. 38.

<sup>18</sup> In some cases the actual distance is obscured by suspension.

His music is expansive in all respects. His contrapuntal threads move over a wide compass so that there is never any feeling of compression in spite of the amount that may be going on. And his melodic fragments are knit together, often by expansive leaps, into multi-phrase tunes, or woven into imitative textures which are such that cadences are avoided and a feeling of continuity thus engendered. He can afford to write with contrapuntal complexity because of this expansiveness of style; still more because of the essential unity which exists between the elements of his expression. It is a unity which allows the inclusion of certain heterogeneous elements as well as dissonance or tonal ambiguity, since even these heterogeneous elements become, by virtue of some aspect of structural affinity, organic parts of the consummate texture. And while one apprehends the strands of his counterpoint singly, one at the same time comprehends them in synthesis. It is, indeed, a cosmic utterance.

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## *Aspects of Modulation Practice in the period between 1890 and 1910*

BY

HILLEL AUSUBEL

ONE of the most essential aspects of harmonic study is modulation. It receives considerable attention in textbooks covering the period of common practice. However, it has been virtually ignored in works devoted to modern harmony, such as those by Hull,<sup>1</sup> Lenormand,<sup>2</sup> and Carner.<sup>3</sup>

The absence of readily available examples of modulations outside the period of common practice is unfortunate for composition students, many of whom find the writing of stylistically satisfactory modulations a matter of some difficulty.

This article will be devoted to examples of modulation practice by some of the leading composers of the period between 1890 and 1910. These years are a transitional period in musical history, marking the decline of the romantic period and the rise of the contemporary one. In order to highlight the harmonic evolution which occurred during these years, emphasis in selection has been given to musical examples containing textural elements and key relationships differing from those in the period of common practice.

Before presenting illustrations of modulations, it is first necessary to relate such concepts as key, tonality, and modulation to the period between 1890 and 1910. Contrary to popular belief, these concepts are subject to divergent interpretations in harmonic analysis. One of the main reasons for this is the absence of a uniform stylistic frame of reference. The definitions of key, tonality and modulation given below apply only to the period between 1890 and 1910. Due to differences in aural perception, they are necessarily subjective.

The terms, key and key feeling, denote the sense of relationship of a series of tones or chords to a fundamental tone. With the exception of the tonic and dominant, chromatic tones and chords are often equal in importance to the diatonic ones in this period. Some of the modes are used quite extensively, and keys are not always clearly defined.

Tonality differs from key feeling in that it embraces the entire series of tonal relationships within a composition, including those between the subordinate keys within a work and the principal key; while key feeling refers only to the relationship of a series of tones and chords to the *prevailing* key centre within a subdivision of a composition. In the period between 1890 and 1910

<sup>1</sup> A. Eaglefield Hull, *Modern Harmony*, London, Augener [1913].

<sup>2</sup> René Lenormand, *A Study of Twentieth Century Harmony*, new ed., tr. by Herbert Antcliffe, London, Joseph Williams, 1940, c. 1913.

<sup>3</sup> Mosco Carner, *A Study of Twentieth Century Harmony*, London, Joseph Williams, c. 1942.

the tonality system embraces keys distantly related to each other or to the tonality.

Modulation refers to the shift in tonal organization when one key supplants another as the tonal centre of part of a composition. The new key must persist for some length of time before the ear recognizes that a modulation has occurred. In the atonal and near atonal work of this period the concept of modulation reaches vanishing point, due to the fact that keys are not clearly defined or do not last long enough to be aurally perceptible.

## I. PIVOT TONES AND CHORDS IN MODULATIONS

The process of moving from one key to another, as it is generally presented, involves the use of one or more pivot tones or chords. These are either diatonic or chromatic elements, common to both keys, but having different functions in each. These tones or chords comprise a neutral territory which eases the passage from one key to the other.

In the period between 1890 and 1910, as compared to earlier years, the increased emphasis upon chromaticism is reflected in the greater use of chromatic elements as pivot tones or chords. Any tone or chord is used as a pivot in the more radical works of this period, since each key contains virtually the identical tonal material.

An extension of earlier technique entails the simultaneous sounding of the pivot tone together with the preceding chord. This is illustrated by the following example:

**Ex. I.** Ravel. "Le Grillon". No. 2 of the *Histoires Naturelles* (1906). Paris, Durand, c. 1910. Meas. 16-19.



The **G $\sharp$** , which serves as the pivot tone in the structural modulation<sup>4</sup> from **A** to **D $\flat$** , first appears in measure one as an added tone above the dominant sounding thirteenth chord on **G**. In the following measure one gets the feeling that this **G $\sharp$**  is the root of an implied chord. Two measures later it is interpreted enharmonically as the dominant of the new key of **D $\flat$** . The key feeling for **D $\flat$**  is reinforced during the next few measures through the emphasis upon its tonic and dominant chords.

<sup>6</sup> Structural modulations differ from the non-structural variety in that they are used to delineate the larger divisions of a composition.

## II. THE THREE PROCESSES USUALLY INVOLVED IN A MODULATION

In the period between 1890 and 1900 the concept of pivot chords is only of limited usefulness in explaining the modulatory process. Usually several chords, rather than one, constitute the neutral territory in the passage from one key to another. Also, it is more difficult to identify the neutral tonal material in a modulation since all of the key centres contain very much the same chordal material.

In order to facilitate explanations, the process of modulation will be viewed here from three angles: (a) the establishment of a key centre; (b) the weakening or destruction of this key centre; and (c) the establishment of a new key.

This scheme applies in most cases. However, not every modulation is brought about by the weakening or destruction of the old key. Some modulations are effected by proceeding directly to the new key.<sup>5</sup>

(a) *The establishment of a key centre.* In most cases a prerequisite for a modulation is a firmly established tonal centre as a point of departure. A key which is not definitely established does not offer enough resistance to the subsequent tonal centre, and accordingly becomes subservient to it.<sup>6</sup> But changes of key centre sometimes occur where the old key is not established securely. Examples of this will be discussed later.

(b) *The weakening or destruction of this key centre.* The modulatory process usually entails the weakening or destruction of the old key. This facilitates the movement into the new key.

(c) *The establishment of a new key.* The third stage in the modulatory process revolves about the definition of a new key. This is brought about by the establishment of a new set of hierarchical relationships of tones and harmonies for a portion of a composition. Both rhythmic and harmonic factors are extremely important here. A modulation is not really complete until a rhythmic as well as an harmonic goal has been reached. The new key is established either at the final harmony of a phrase, sentence, or other rhythmic group, or near the beginning of the following one.<sup>7</sup> It is usually indicated in the following few measures by the increased status given to the new tonic and its two dominants.

## III. MODULATIONS EFFECTED MAINLY BY WEAKENING THE PREVIOUSLY ESTABLISHED KEY CENTRE

Composers utilized various devices in order to weaken or to undermine key feeling in the modulatory process. Most of these were used in earlier years as well. They include: (a) sequences; (b) thematic entries; (c) tonally ambiguous chords; (d) tritone melodic intervals and tritone root relationships;

<sup>5</sup> Various terms, such as sudden modulation, cadential modulation, and juxtaposition of keys, are employed to denote this phenomenon in older practice. They are amplified respectively in Paul Hindemith, *Traditional Harmony*, rev. ed., New York, Associated Music Publishers, 1944, p. 107; Howard A. Murphy, *Teaching Musicianship*, New York, Coleman-Ross, 1950, p. 89; and Roger Sessions, *Harmonic Practice*, New York, Harcourt Brace, 1951, p. 368-70.

<sup>6</sup> Paul Hindemith, *The Craft of Musical Composition*, I, Tr. by Arthur Mendel, New York, Associated Music Publishers, 1942, p. 149.

<sup>7</sup> Sessions, *Harmonic Practice*, p. 267-68.

(e) retention of a chord or pedal tone fairly distantly related to a key centre; (f) use of many tones fairly distantly related to a key centre; and (g) use of many chords fairly distantly related to a key centre. Examples illustrating each will be discussed separately.

(a) *Sequences.* Sequences containing harmonies distantly related to the previously established key centre often have a weakening effect upon key feeling. This is especially true when these harmonies occur at points of rhythmic emphasis.

In the example below the accented harmonies, at the beginning of each group of six eighth notes, are fairly distantly related to the key centre of *d* as are the other harmonies. The structural modulation to *G*flat, the key of the following movement, is produced both by the cumulative effect of these chords, and the stepwise movement of the outer voices in measures two and three to *D*flat, which is the dominant of *G*flat.

**Ex. 2.** Schönberg. Quartet No. 1 (1904-05). Op. 7. Vienna, Universal Ed., 1907. Meas. 3 before *E*—meas. 1 after *E*.<sup>9</sup>

(b) *Thematic entries.* Successive thematic or motivic entries, and imitations, all entailing the use of harmonies distantly related to the key centre, have much the same effect upon key feeling as sequences. Here too competing *foci* of attention are created which tend to undermine, rather than reinforce the previously established system of relationships within a tonic.

An example of thematic entries used in connection with a modulation is contained in Mahler's ninth Symphony.<sup>10</sup> Its extreme length precludes quotation. In this extract successive thematic entries every eight or nine measures destroy the key feeling for *a* and make possible a structural modulation to *D*. Some of these entries occur on tones distantly related to *D*, for example, those on *c*sharp, *A*flat, and *e*flat.<sup>11</sup>

<sup>9</sup> The number or letter which is in italic refers to the rehearsal number or letter.

<sup>10</sup> Mahler, Symphony no. 9 (1909). Third Movement, Vienna, Universal ed., c. 1912, Meas. 16 after 35—meas. 19 after 36.

<sup>11</sup> An example of the use of successive thematic entries resulting in a modulation in a bitonal context is contained in Sibelius, Symphony no. 4 (1911), op. 63. First Movement, Leipzig, Breitkopf und Hartel, c. 1912, Meas. 1-6 after *A*.

(c) *Tonally ambiguous chords.* Another technique of modulation involves the use of one or more tonally ambiguous harmonies for a period of several measures. These chords tend to weaken or to destroy key feeling when they persist for this length of time. An example is the Debussy "Mouvement".<sup>11</sup> In this work the retention of the augmented triad on B $\sharp$  and C for twelve measures obscures the key feeling for b, despite the continued presence of a dominant pedal on F $\sharp$  during these measures. The augmented triad serves as a pivot chord in the structural modulation from b to C. It is immediately followed by thematic material in C over a drone bass on C, which confirms the modulation.

(d) *Tritone melodic intervals and tritone root relationships.* Modulations are also effected through emphasizing tones in a tritone relationship to the previously established tonic. This is accomplished in a number of ways, which include throwing the melodic tritone interval into relief in one or both of the outer parts, and the repetition of harmonies on the tritone degree, especially at points receiving rhythmic emphasis.

**Ex. 3.** Scriabin. Sonata no. 5 (1907). Op. 53. New York, Leeds, c. 1949.  
Meas. 8-6 before the end.



In the above example the key feeling for E $\flat$  is eventually destroyed by the rhythmic emphasis upon A, the tritone degree of E $\flat$ , on all but the last of the final six measures of the Sonata. Scriabin returns to the tonic key of E at this point, after remaining in the distantly related key of E $\flat$  for seventy measures. In the last measure quoted above and in the following four measures, the tonic key is confirmed largely by the occurrence of an E chord on the second beat. The last measure quoted above is repeated four times, each repetition successively one octave higher. The ambiguous tritone interval, A-D $\sharp$ , is related to the key of E by resolving to this E chord.

(e) *Retention of a chord or pedal tone fairly distantly related to a key centre.* The retention for several measures of a chord or pedal tone fairly distantly related to a key centre is another means of effecting a modulation. This is exemplified by the passage in Ex. 4.

In this example both the pedal tone on B $\flat$  and the harmonies above it are fairly distantly related to the key of c $\sharp$ . They serve to blur the key feeling for c $\sharp$ , and thus ease the passage into the new key of f $\sharp$  in the following measure. This key is confirmed by the repetition of its tonic chord. The modulation to f $\sharp$  is non-structural.

<sup>11</sup> Debussy, "Mouvement", no. 3 of *Images*, first series (1905), Meas. 103–14. Another modulation of this type, which is closer to traditional practice, is contained in Mahler, *Uvlicht* (1894), Meas. 43–44.

**Ex. 4.** Delius. *Sea Drift* (1904). Vocal score. Berlin, Harmonie, c. 1906. Meas. 5 before 1-1.

*Moderato e tranquillo*  
*pp dolce*

(f) *Use of many tones fairly distantly related to a key centre.* Another vehicle of modulation is the abundant use of tones fairly distantly related to a key centre, especially in the outer lines.

**Ex. 5.** Sibelius. Symphony no. 3 (1904-07). Op. 52. Second Movement. London, Oxford University Press, 1938. Meas. 5-8 after 9.

*Andantino con moto, quasi allegretto*  
*poco a poco*

Here, the modulation from D to A $\flat$  is produced largely through the use of chromatic tones in the outer lines in the second and third measures. This weakens to some extent the key feeling for D, and prepares the ground for the appearance of motivic material in A $\flat$  in the last measure of the extract. The introduction of thematic material in A $\flat$  four measures later confirms the modulation. The g chord at the beginning of measure three serves as a pivot chord in the modulation.

(g) *Use of many chords fairly distantly related to a key centre.* The employment of many chords which are fairly distantly related to a key centre tends to weaken key feeling, and thus serves as an excellent means for effecting a modulation. This was illustrated earlier in Examples 2 and 4. Another example is:

**Ex. 6.** Debussy. "Les sons et les parfums tournent dans l'air du soir" No. 4 of the *Preludes*, Book I (1910). Paris, Durand, c. 1910. Meas. 34-37.

*Modéré*  
*Serré*

*Rubato*

*Serré*

*la basse un peu appuyée et soutenue*

In the above measures the structural modulation from A $\flat$  to A is effected without the listener necessarily realizing it. The modulation is produced largely through the use of pivots on G and G $\sharp$  which are two measures apart. The intermediate chromatic acoustically doubled triads weaken the key feeling for A, and mislead the ear into assuming that the pitch of the two pivot chords is identical. By analogy, the ear is likely to equate the A six-four chord at the end of measure four with the A $\flat$  six-four chord at the beginning of the extract.

#### IV. MODULATIONS EFFECTED MAINLY BY CONFIRMING THE NEW KEY

Some modulations are effected primarily by confirming the new key. The key feeling for the previously established key is scarcely weakened until the new key is being confirmed. In some cases these modulations contain a cadence in the old key which is either stated or implied, while in others the cadence is omitted. An example of the former follows:

**Ex. 7.** Elgar. Symphony no. 1 (1908). Op. 55. First Movement. London, Novello, c. 1908. Meas. 1 before 5—meas. 4 after 5.



In the above extract the cadential modulation from A $\flat$  to d is effected through the use of thematic material in d directly after a plagal cadence in A $\flat$ . The entrance into d is camouflaged by the avoidance of the tonic triad.<sup>12</sup>

A number of examples of non-cadential modulations occur in this period. In some cases the tonic of the new key follows directly after the tonic of the old one.<sup>13</sup> In others, one or more intermediary chords are employed before the new tonic appears.<sup>14</sup>

#### V. MODULATIONS LESS CLEARLY DEFINED WHERE THE KEY FEELING IS UNCLEAR

In certain compositions changes of key centres occur in a context where neither the old nor the new key centre is clearly defined. In many cases the incomplete clarity of key definition is due to a rapid shift of key centre. This is frequently met with in the works of impressionist composers. George

<sup>12</sup> Two examples of cadential modulations where the tonic of the old key is elided occur in Mahler, *Das Lied von der Erde* (1908), "Der Trunkene im Frühling", Piano-vocal score, Meas. 1 before 10-10; and in Grieg, "At Your Feet", no. 3 of the *Lyric Pieces*, Book IX (1898), op. 68, meas. 80-82.

<sup>13</sup> Examples of this include: Sibelius, *Pohjola's Daughter* (1906), op. 49, New York, Kalmus, 1939, Meas. 3-5 after C; and Fauré, *Mandoline* (1890), op. 58, no. 1, Meas. 27-29.

<sup>14</sup> Two examples of this are: Mahler, *Ich atmet' einen linden Duft* (1902), Meas. 31-33; and Ravel, *Quartet* (1902-03), Second Movement, Meas. 39-40.

Dickinson has aptly characterized some of these impressionist works by the following:

Instead of tonal control of the design in a large way, restricted areas of tonal influence are suggested; without definite eradication of a previous focus and establishment of a new one, the music drifts from one vaguely defined tonal region to another.<sup>15</sup>

Other composers who sometimes use modulation in this fashion are Strauss, Ives and Scriabin.<sup>16</sup> Illustrations from the works of the first two composers occur, respectively, in *Elektra*<sup>17</sup> and Symphony No. 3.<sup>18</sup> The extreme length of these passage precludes quotation.

In the passage from *Elektra*, kaleidoscopic shifts of focus occur during the forty-nine measures cited. These border on modulations, yet it is doubtful whether each key centre persists long enough to be so designated. The "keys" which are emphasized include: d, b, e, a, D, G, D $\flat$ , a, and c $\sharp$ . These occur, respectively, at the beginning, at 1, at measure 6 after 1, at measure 2 before 4, at 4, at measure 3 before 5, at 5, at 6 and at 7. The rapid changes of focus produce an effect of restlessness, since no key centre is firmly established throughout the extract. The passage illustrates the ease with which modulations can be effected when no key is firmly established.<sup>19</sup>

In the Ives passage, as in *Elektra*, rapid changes of key serve to obscure the key centre of the extract. The temporary "keys" which are touched upon include C, F, g, b, and E $\flat$ . These begin, respectively, at measure 2 after 17, measure 4 after 18, measure 2 after 19, measure 5 after 19 and measure 4 after 20.<sup>20</sup>

## VI. KEY RELATIONSHIPS AND TONALITY

An essential component of tonality is the tonal plan and resultant key relationships of the larger architectonic units of a composition, for example, the tonal relationships between the prevailing keys of periods in smaller forms, sections in larger ones, and movements in extended works. These key relationships are similar to those existing between chords in the prevailing key of the various subdivisions of a composition. They are of paramount importance in musical form and are useful in providing unity and variety within a composition. Key relationships are one significant aspect of modulation which receive relatively little attention in harmony studies.

In the classic and romantic periods composers generally used closely related keys in the tonal plan of their compositions. Romantic composers were more

<sup>15</sup> George S. Dickinson, "A Comparison of the Impulses at Work in the Rise and Decline of Tonality", *Music Teachers' National Association, Proceedings*, Series 17, p. 28, 1922.

<sup>16</sup> Examples in the work of Scriabin include: *The Poem of Ecstasy* (1907-08), op. 54, "Allegro volando" Section, Meas. 1-16; and much of the *Prometheus* (1909-10), op. 60.

<sup>17</sup> Strauss, *Elektra* (1906-08), op. 58, Piano-vocal score, Berlin, Furstner, c. 1908, First 49 meas.

<sup>18</sup> Ives, Symphony no. 3 (1901-04), Second Movement, New York, Arrow Music Press, c. 1947, Meas. 2 after 17—meas. 3 after 21.

<sup>19</sup> Earlier examples of this type of modulation in the works of Strauss include: *Ein Heldenleben* (1898), op. 40, Leipzig, Leuckart, c. 1902, Meas. 1 after 2—meas. 7 after 6; and *Salomé* (1903-04), op. 54, Piano-vocal score, London, Hawkes, c. 1943, Meas. 1 before 340—meas. 3 after 342.

<sup>20</sup> Other examples of this type of modulation in the works of Ives can be found in this Symphony, First Movement, Meas. 2 after 1—meas. 1 after 4; and in the *Theatre Set* (1904-11), "In the Inn", New York, New Music Ed., American Music Centre, n.d., Meas. 1 after D-6.

partial to mediant and submediant key relationships than were their predecessors. However, composers in both of these eras employed a wider gamut of keys in the sections of their compositions which are of less structural importance, for example, in the fantasia sections of sonata-allegro movements.

(a) *Increased use of less closely related keys between 1890 and 1910.* Composers of this era tended to be more venturesome than their predecessors in using keys distantly related to the tonic for structural purposes. Some of the underlying reasons for this include: (1) The ease with which modulations to remote keys could be effected; (2) the desire for chordal variety in many of the more conservative works of the period where there is considerable difference in chordal materials between distantly related keys; (3) the greater freedom in juxtaposing chords distantly related to each other in chord progressions within keys.

Examples of distant key relationships follow. They are too long for quotation.

The Scriabin *Mazurka* (1903), op. 40, no. 1, is one of many compositions in this period which features the upper semitone key relationship. The first half of the middle section presents a sharp contrast to the preceding section since it is a semitone higher and contains dissimilar thematic material. The temporary weakening effect upon the tonality caused by this distant key relationship is offset by the reappearance of the tonic key in the second half of the middle section.<sup>21</sup>

A composition from this period which contains the tritone key relationship is Elgar's first Symphony. In the first movement the introduction and the bulk of the recapitulation are in A $\flat$ , while the first theme, in both the exposition and recapitulation sections, is in d. In the fourth movement the first half is in d, while the second ends in A $\flat$  and contains other keys closely related to A $\flat$ . The tritone key relationship appears in the tonal plan of the entire work, for the third movement is in D. However, the tonality of this Symphony is A $\flat$  since both the first and fourth movements are in that key.<sup>22</sup>

The lower semitone key relationship also appears in many works from this period. A composition which features this relationship is Debussy's *Iberia* (1906-08). The middle section is a semitone lower than the rest of the composition.<sup>23</sup>

(b) *Architectonic key relationships which weaken or endanger tonality.* An example of this, which was described earlier, is the Elgar first Symphony which employs for long stretches of time the keys of d, f $\sharp$ , B $\flat$  and D, within

<sup>21</sup> Other works employing the upper semitone key relationship in this period include: Ravel, *Quartet* (1902-03), which contains a third movement in G $\flat$ , and first and fourth movements in F; and various works of Mahler, notably, *Revelge* (1899), Symphony no. 5 (1902), and *Das Lied von der Erde* (1908).

<sup>22</sup> Many other works of this period contain tritone key relationships. These include: Debussy, *Quartet* (1893), and Mahler, Symphony no. 6 (1904), both of which have one movement in a key a tritone apart from the others; Sibelius, Symphony no. 4 (1911), Fourth Movement; Scriabin, Sonata no. 5 (1907), op. 53; Scriabin, *Prelude* (1903), op. 31, no. 1, and Stravinsky, *Firebird* (1910), "Infernal Dance of All the Subjects of Kastchei".

<sup>23</sup> Other tripartite works containing this key relationship include: Debussy, "Mouvement", no. 3 of the *Images*, series one (1905); Debussy, "Les sons et les parfums tournent dans l'air du soir", no. 4 of the *Preludes*, I (1910); and Elgar, violin Concerto (1910).

the A $\flat$  tonality of the entire work. Another example is the second part of the first movement of the fifth Symphony of Mahler, which is practically independent of the first part of the movement. The a tonality of the second part is weakened through the use of the tritone and the lower semitone key relationships.

(c) *Wavering tonality*. Another use of key relationships which tends to endanger tonality in this period is the practice of beginning and ending certain compositions on different keys. This has been characterized by Schönberg as "schwebende Tonalität" (wavering tonality).<sup>24</sup>

Many examples of wavering tonality can be found in the works of Mahler. He was probably the first composer to begin a symphony in one key and finish it in another. Examples of this include the Fifth (1902), Seventh (1904), and Ninth (1909) symphonies. Likewise, some of the movements of his symphonies begin and end in different keys. Illustrations of wavering tonality in other works of Mahler include *Der Tamboursg'sell* (1899), and *Das Lied von der Erde* (1908).

Examples of wavering tonality in the works of other composers of this period include: Ives, Symphony no. 3 (1904-11), First Movement; Scriabin, *Prelude* (1903), op. 31, no. 1; and Satie, no. 1 of the *Gothic Dances* (1893). The first of these begins in B $\flat$  and ends in F. In the second, the change is from D $\flat$  to C; while the last mentioned shifts from b to e which is the key of the last half of the composition even though the final cadence ends on a G triad.

## VII. SUMMARY

In analysing these modulations—in explaining how they were effected—the concept of pivot chords has proved to be only of limited value. This was due to the fact that several chords, rather than one, constituted the neutral territory in the passage from one key to another. A more feasible method of analysis was to view the modulatory process from three angles: the establishment of a key centre, the weakening or destruction of this key centre, and the establishment of a new one.

Many of the modulations hinged upon the use of several tones or chords distantly or fairly distantly related to the prevailing key centre. The weakening of the key feeling for the prevailing key facilitated the entrance into the new key, even when the tones and chords were distantly related to the new key. Other modulations were produced mainly by confirming the new key.

Some modulations occurred between key centres which were not clearly defined. In many cases the incomplete clarity of key definition was due to the rapid shift of key centres.

Finally, consideration was given to key relationships between the larger architectonic units of compositions. Several examples of the structural use of keys distantly related to the tonic have been discussed. The resultant weakening, or even endangerment, of the tonal unity or tonality of these works parallels the weakening and endangerment of key feeling within many compositions of this era.

<sup>24</sup> Schönberg, *Harmonielehre*, 3d ed., Vienna, Universal Ed., 1922, p. 459.

***The Half-Year's New Music  
and The Half-Year's Film Music*** (p. 234)

By HANS KELLER

COMPOSER AND REASONS FOR INCLUSION	WORK	PERFORMANCE
Malcolm Arnold. Value, press.	C'to for fl. & str. (1954), op. 45: minor M, +++. I: <i>Allegro energico</i> . II: <i>Andante</i> . III: <i>Con fuoco</i> . 12-13'. S.	LP?: Ewen Hall, Barnet, 21.5. Patricia Lynden (+ + +, an excellent student of whom we shall hear more!) with Arthur Parfrey Chamber Orch., c. Frank Lynden.
Don Banks. Value, composer's dvpt, press.	Divertimento for fl. & str. trio (1954); + + + (-). I: <i>Pastorale</i> . II: <i>Rondo</i> .	BP: TP, 25.4; + +. Geoffrey Gilbert, Jean Pouget, Frederick Riddle, William Pleeth.
Sir Arthur Bliss. Lack of value, publicity, press.	Violin C'to in 3 mvts: --- (-) (-) (-) ((+)) ((+)) ((+)). 1955.	P: RFH, 11.5. Campoli [+ + +] with BBC Sym. Orch., c. Sargent; + + -.
Benjamin Britten. Value, press.	Symphonic Suite, <i>Gloriana</i> (1954), op. 53a; G (M) + + (-). S.	LP: RFH, 16.5. City of Birmingham Sym. Orch. with Peter Pears (M, + + +), c. Rudolf Schwarz; (+) ---.

I gather that our symbols and abbreviations are, by now, well known, wherefore I propose to discontinue their periodical re-explanation unless and until mystified protests are forthcoming. New readers are referred to pp. 212 f. of the August, 1954, issue of this journal.

ANALYTIC FEATURES	PRESS	COMMENT
g->G. Trad. son. & sym. form, incldg key-schemes within & between mvt's; I's 2nd sub. (a polonaise translated into 4/4!) in dom. minor & (in recap) in tonic; II in subdom. Yet the conservative outlines are, throughout, newly interpreted.	None, but H. F. Redlich in May '55 MR (pp. 165 f.) does not seem to do justice to the work's unpretentious but none the less incisive originality.	The surprises which the simplest sonata form still has in store in the hands of a spontaneously inventive composer! The 2nd sub. is the last where a dance w'd be expected, the 1st being traditionally the masculine & rhy. one. This 1st mvt is the positive counterpart to Bliss' 1st C'to mvt which blows gas into old bottles. For the rest, you can't close the gap between "modern" music & the public, but Arnold can bridge it.
The genuine 12-toper in the making. I: -quasi-E. Inventive symmetries & sequences dvlped into ternary form, logical in its simplicity. Subdued & modif. siciliana rhy. in background. II: -quasi-a. Slow central episode in form of modif. ternary within ternary. <i>Stretta (coda)</i> somewhat forced in trans. (-).	None.	The clear texture & natural rhy. dvt are outstanding. There is much that is preferable to much in Mozart's fl. 4tets. II is based on a rhy. motif that has dominated the atonal scene from Sch'bg over Berg (Ly. Suite), Skalkottas (10 Sketches) & Seiber back to Sch'bg (str. 3 <sup>10</sup> ).
I: archaic pseudo sonata complete with 2nd sub. in dom.: ---, II: primitively modified ternary scherzo: ---; no rel. between tonal struct. & harm. idiom: ---, III: slow mvt & finale rolled into none: ---. Key: A.	T (12.5): + + + (-) - (-). DT, M.C. (12.5): (M) + (-). NC (12.5): M + + +. (Anon., not Scott Goddard, who was at Bath.) DM, F.H.B. (12.5): + + +. MT, D.M. (June): --- (+) (+).	First perf. took 41' 52", second (next day) 39' 3". Continue the good work in geometrical progression! Fiddle writing not so good [(+)(+)(+)(+)] as the work is bad.
The form of this arrangement from <i>Gloriana</i> (op. 53, 1953) has been misreported, whence I shall analyse it in my forthcoming review of the published score, where I shall also criticize the orchestration.	T, F.H. (17.5): + + -; " . . . it consists of the opening tournament music [no], one of the lute songs for which a singer is still required . . ." No. MT, D.M. (July): (M) + + +.	The automatic opinion has duly established itself that the Suite rescues the best music from the opera. The best music, however, is in the concerted vocal numbers.

COMPOSER AND REASONS FOR INCLUSION	WORK	PERFORMANCE
P. Racine Fricker. Value, composer's dvpt, problem of vl. ct'o, press.	<i>Rapsodia Concertante</i> (Concerto No. 2) for vl. & orch. (1954); (M) + + - -; (S).	LP: RFH, 4.5 (no date on progr!). Christian Ferras [+] with RPO, c. Rudolf Schwarz: (+) - - (-).
Stanley Glasser. Talent and no press. South African, b. 1926. Frankel-Seiber pupil.	3 Pftc Pieces (1954); + + - -; (S).	P: SPNM, Arts Council (173rd Studio Recital) Paul Hamburger: + + +.
Joseph Kaminski. Lack of value, misplaced patriotism & group spirit.	(2) Israeli Sketches for orch.: - - - (-) (-) (-) ((-)) ((-)) ((-)).	EP: RFH, 6.6; +. Israel Phil. under Kletzki. 13' 25" (!).
Charles Kochlin. Great name and no value.	<i>Les étoiles</i> for solo sop., women's chorus & pftc; -.	EP: W'm, 17.5; -. Haags Kamerkoor, c. Cor Backers (Pftc. Chris Veelo?).
Franz Reizenstein. Composer's dvpt; comparison with immediately preceding work in general & previous prel's & fugues of this series in particular; see MR, Aug. '54 & Feb. '55 respectively.	2 Preludes & Fugues from a projected set of 12 (making the total so far perf'd six); + + (+) - - - (-). No. 7 in A flat & No. 2 in G.	CP: W'm, 28.4; + - - - . Alexa Maxwell.
Humphrey Searle. Value.	<i>Aubade</i> for hn. & str.; + + (-); ((S)).	P: TP, 13.6; + + +. Denis Brain with A'bgh Festival Orch., c. Goehr. 7' 22".

ANALYTIC FEATURES	PRESS	COMMENT
3 cont. mvt's in, or rather outside, the vl's key of D <i>cum</i> serialism. I: <i>rondo</i> . II: slow mvt & <i>cad'za</i> rolled into varn's for vl. solo. III: Basically mono-them. Bartók → Seiber → Jazz → Fricker dance. There are breaks in rhy. style: too much or too little <i>cadenza</i> work. Original attack on c'to problem: no easy way out. Texture not always heard thru'.	T. W.S.M. (5.5): ++ DT, J.W. (5.5): ++ +--. NC: no review; instead, S.G. reported on a Joan & Valerie Trimble recital at Hastings. MT, D.M. (June): ++.	Dodecasemitoneal method & Seiberian spirit help to produce, phps for the 1st time, genuine Fricker VI writing not altogether above finger-board, i.e. more left- than right-handed. The work towers above the Peragallo C'to by which it was beaten at the Rome festival of the Congress for Cultural Freedom (April, '54). It contains masterly sections.
12-tone. I. <i>Leggiero</i> (1' 45''): somewhat too repetitive, symmetrical & sequential for its harm. style: not enough perpetual varn'. II. <i>Brio</i> (52''): still too rep'ive, tho' better integrated with row. III. <i>Ritmico</i> (2' 5''): best rhy. dvpt: ++.		A good sign: by far the longest piece is by the most substantial. The official duration is 5'. Hamburger may have been slightly (& partly) too fast. A composer with a conscience.
Harmonic revelation: the augmented 2nd between the mi. 3rd & sharpened 4th turns into, & out to be, that between the flat 6th & 7th.		I heard this last in a travelogue about deserts & camels & things. <i>Sh'ma Yisrael</i> [hear, o Israel], there is Schönberg.
Hasn't got any, except repetitions.	DT, J.W. (18.5): --.	Kochlin <i>Aukang</i> , as it were.
Subjects foreshadowed by Prel's A <sub>2</sub> Prelude's reversions, inv's, & retr. inv's more cogent than its repeated repetitions. Bach intrudes. A <sub>2</sub> fug. sub. starts Bach & goes Reger, whose harm'y makes texture thicker than usual. Disconcerting 18th cent. clichés in G Prel.: not so clearly functionalized as Reger's cadences. Much sequential work comb'd with inversions. in G fug.	T.J.C. (2.5.55): + +. pftc writing + +. DT, M.C. (29.4): + +. pftc writing + +. MT, D.M. (June): -- +.	A disappointment after the prev. 4: too eclectic. Only the Prel. in G shows originality, but it does not retain its style. Its archaizing cadential open 5th assumes relevant importance in the fugue (incl'dg. excellent <i>stretto</i> ) & finally lets itself be completed by the G ma. 3rd. ++. Perf. must have been handicap on music.
Variation of Searle's usual "arch" form: A-a-B (thematic) a'-A'; "A" being slow & "B" fast. Twelve-, whole-, & 7-tone techniques (region of 1-3 flats).	Obs., P.H. (26.6): -- (+).	Imaginative horn recitatives, but too much str. <i>trem</i> . Excellent form on too simple a level.

COMPOSER AND REASONS FOR INCLUSION	WORK	PERFORMANCE
Mátyás Seiber. Value, composer's dvpt, history, press.	Concert Piece for vl. & pfte (1954); M, +++, S.	P: Morley, 15.5: ++, Eli Goren & Peter Wallfisch [+++].
Nikos Skalkottas. Value.	'Ten Sketches' for str. (orig. 4tet); G, M, +++. Comp. 1940? S.	EP: TP, 13.6, A'bgh Festvl Orch, c. Goehr, Interpretn: +++, Executn: ---.
Heinrich Sutermeister. Great name and no value.	Cantata No. 2 for contralto, mixed choir & 2 pianos: ---.	EP: W'm, 17.5: +-. Haags Kamerkoor with Chris Vrelo & John Mostaert, c. Cor Backers. 31' 30".
Harold Truscott. Value, lack of recognition; problem of historically arrested music.	Trio for fl., vl. & va. (1950); + + + (-) (-) (-). I: <i>Allegro con spirito</i> . II: <i>Andante con moto</i> . III: <i>Elegy</i> . IV: <i>Tempo di Minuetto</i> .	P: TP, 25.4: ++. Geoffrey Gilbert, Jean Pougnet, Frederick Riddle.
Vaughn Williams. Value, composer's dvpt, press.	'Menelaus on the beach at Pharos', song for bass-baritone (1954); M, +++. Words by Ursula Wood.	EP: W'm, 26.5: ++. Keith Faulkner & Michael Mullinar. 3' 58"!

ANALYTIC FEATURES	PRESS	COMMENT
Extremely economical, segmental & interverting treatment of thorough-organized symmetrical row in far-reachingly varied ternary structure inspired by intense, almost truthless emotion. A profound virtuoso piece.	All <i>The Times</i> (17.5) had to say was that the work (amongst others) was "difficult to make friends with". M.T., D.M. (July): M + +.	Seiber has at last made the 12 notes wholly his & probably given us his best work to date. VI writing & texture are as exceptional as the imaginative form. The contemp. <i>genre</i> has not many works of equal value to offer.
Title defines exact opposite of these finished structures based on establ'd forms & written in modified 12-tone techniques. Ca. 19'.	Obs., P.H. (26.6): G? M, + + +.	The surest sign of mastery is texture; the surest sign of genius is rhythmic dvt. What does the 4th title ("Suita") mean here?
Inconsistent style & ultra-primitive technique, with harm. mannerisms galore. Dvpt nil.	DT, J.W. (18.5): ---. MT, D.M. (July): --- ---.	<i>Ostinato ex abrupto ad absurdum</i> Sounds like someone undressing & unable to get out of his boots.
A. I's 2nd sub. is in g, to which (plus ma. mode) classical dvpt reverts. II: C, not quite decided ab't harm. level. III: c, revert'g to II. IV: ternary with dvptl <i>coda</i> . Texture: + + +, tho' unison betw. str's agst fl. (I) is not advisable. Harm. structure: brilliantly varied use of highly integrated D.	None.	Somewhat simple-minded in method & almost grotesquely Haynesque (not Mozartian) in IV, the essentially neo-classical work may easily be mistaken for <i>pastiche</i> . Every p't & trans. means something. There are almost 2 slow mvt's: (-) (-). This composer is as real as the twelve-toners he hates.
a → A, with subtle var'ns of harm'c refrain, highly naturalized modality & sovereign recitative freedom of none the less functional rhy. structures.	T (27.5): "This song has wings as well as atmosphere" (that's all). DT, M.C. (27.5): "... had its first performance" (it hadn't); no evaluation.	Masterly, original "third-period" changes of movement which bind where others w'd break. Subordinate p'ts are as varified as the mel. What a contrast with earlyish V.W.!

## The Half-Year's Film Music

DATA (composer first)	FILM MUSIC AND	BEYOND
Arthur Benjamin: <i>Above Us the Waves</i> : (M) + + - - - (-) (-) (-) D: Ralph Thomas (musically -). G/F.D. Heard at Dominion, Toth'm Ct. Rd., 2.5.	22 entries based on a primitive motto & on 'Over the Seas to Skye' fight a largely losing battle agst talk & noise.	Descriptiveness & primitive repts on the one hand & far-fetched var'n's on the other tend to conceal presence of several (M) pieces of more than cinematic value.
Arthur Bliss: title & end march for TV film series <i>War in the Air</i> : + (+ +) - . D: Philip Darté c: Muir Mathieson (LSO): + . BBC.	46½ seconds of aptly rousing [(+ +)] fanfaronaide in G whose chief merit lies in its successful brevity.	The variational flat 6th in the recap [-] escapes <i>Kitsch</i> by hair's breadth & parallels m. 3rd in 2nd subj. of vl. Cto's 1st mvt. in mel. & rhy. structure as well as in harm.
Karl-Birger Blomdahl (b. '16, Rosenberg pupil, 1st prize at ISCM, Oslo, '53): <i>Gycklarnas Afton</i> ('Sawdust & Tinsel'): + + - - - (-) (-) (-) D: Ingmar Bergmann (former assist. prod., Stockh'm Opera) Sound: Olle Jakobsson. Films de France. PS: Academy, 27.4.	Modern rather than new music operating with interrupted sequ'ces, regular patterns of irregularity, mel. ostinati etc. 1st entry's varied ternary form plays 3' 25", yet is as short of formal breath as most of the rest. Economical texture: + +. Tonality proceeds to rel. ma.	You can't create structures without inspiration, but you can clean up textures. In this sense, the positive significance of the score extends beyond the cinema. The single tpt & b. cl. lines, e.g., ought to prove inspiring.
Doreen Carwithen: <i>Three Cases of Murder</i> : - - - - (-) (-) (-) (-) ((-)) ((-)). Dance music by Eric Rogers. D: George More O'Ferrall, Wendy Toye, & David Eady. c: Muir Mathieson. Recording: Bert Ross & Red Law: + + +. Brit. Lion, London Films. PS: Warner, 9.5.	Cliché-ridden in content & method, with precisely foreseeable repts, sequ'ces, instrumtns & cinematic modulns galore, this ca. 35 mins' score shows all of Hollywd's vices.	In R. Manvell's <i>The Film &amp; the Public</i> , Carwithen's docum. scores make her a "younger comp. of imagin'n'tn". We don't welcome her in feature-filmland. Why not give a leading younger comp. a first chance? With his jazzy past, Don Banks c'd have done the job of both comp's.

### ADDITIONAL INFORMATION

THE past half-year has been quite unusually rich in interesting film scores (including the BBC TV film series, *War in the Air*) most of which require 'prose' treatment, for reasons which will be obvious in three months' time.

## Concerts and Opera

BRUNO WALTER

FESTIVAL HALL: 15TH, 18TH, 25TH AND 29TH MAY

VERY occasionally the music critic, chronically depressed and bored, and at times righteously angered by the continuing fatuity of his common round—very occasionally—he finds a musical oasis which restores his faith in the art and strengthens his determination to continue to show others the way.

With the first phrases of Wagner's *Faust* overture Bruno Walter invoked once more that singular brand of magic which music reserves for her truly faithful servants and for them alone. The BBC Symphony Orchestra is not renowned for its sensitivity or finesse, but has recently seemed to aim at broad effects within which a modicum of carelessness over detail has passed unheeded. To say that Walter retained the broad effects while eliminating most of the undesirable features, while true, would set aside entirely the intriguing problem of just exactly what it is that differentiates Bruno Walter's performances from those of other musicians of comparable stature. In these materialist days one hesitates to write of, or even to mention so old-fashioned a concept as devotion to a cause; and yet there still are a few people, and one or two musicians among them, who regard their life's work as a vocation rather than a business.

These four concerts did not maintain a uniform excellence, apart from the first in which the overture was followed by the *Lieder eines fahrenden Gesellen* with Fischer-Dieskau and Mahler's portentously voluble first Symphony. The entire programme was attacked with an urgency and vigour which swamped any and every conflicting interest; the music alone was what mattered. The second programme was notable for an expansive interpretation of *Tod und Verklärung*, preceded by Handel's G minor *Concerto Grosso* (op. 6, no. 6) and followed by a sweeping attack on Brahms' F major Symphony which succumbed within the half-hour! Certainly this is a tough piece which sounds all the better for a furious onslaught, but Dignity rather than Mercury should surely be consulted in the setting of the pace. Listeners who were familiar with Walter's methods of programme building will have expected the Brahms *St. Anthony Variations* to be presented coolly and without conflict as a prelude to the *Song of Destiny* and Bruckner IX; and so it was. The *Song of Destiny*—which our pundits decry as inferior Brahms—Walter always interprets as a great human document; the writer has heard the *Choral Symphony* fall flat immediately after it, but here the Bruckner escaped a similar fate. It is almost an impossibility to write on Bruckner for English readers, who have become hosts to the worm of prejudice at the instigation and repeated promptings of a succession of lazy and unimaginative, not to say unprincipled writers complacently parrotting their predecessors' imbecilities. This unfinished masterpiece presents great difficulties to both performers and listeners who cannot know what the final solution was to be. The problem obsessed the composer continually while his health was failing at the end of his life and no credence should be given to his alleged sanction for the *Te Deum* being used as a finale. Apart from several minor and one major errors of execution, the BBC Orchestra made a creditable effort to give Bruno Walter the interpretation he wanted. The last concert opened with a miraculous performance of Haydn's Symphony no. 96 in D which was followed by Mozart's *Et incarnatus est*, three Mahler songs and the Mozart Requiem, all of which suffered to a greater or lesser degree from unsatisfactory balance between voices and orchestra; the soloists were Irmgard Seefried, Norma Procter, Richard Lewis and Marian Nowakowski.

## Opera at Covent Garden

*RHEINGOLD*: 10th May

*WALKÜRE*: 14th May

It seems to have been generally agreed that these two cycles of *The Ring*, produced by Rudolf Hartmann and conducted by Rudolf Kempe, have been the finest to be seen in England for sixteen years. In the case of *Rheingold* and *Walküre* this is certainly true: probably also of *Siegfried*—despite Hans Keller's complaint of "outrageous orchestral execution" (see p. 237)—and, judging from an FM broadcast and subsequent listening to a partial recording thereof, especially evident in the second *Götterdämmerung* (17th June).

Of course there are still many reservations to be made. First in order of importance, and possibly the simplest to remedy, is the size of the orchestra. Thirteen first violins, 10 seconds, 8 violas, 8 cellos and 6 basses will not do for the string contingent in *The Ring*. The Wagner Festival at Bayreuth employs twice this number of violins with other instruments in proportion, and there is no good reason why we at Covent Garden should be condemned to hear some of Wagner's greatest string writing parodied to absurdity by the ineffective scrapings of a mere handful of players sounding like so many mice in a garret. It is also clear that a really sustained effort must be directed towards improving the *quality* of the playing, with the achievement of reliability in the horn department as the first objective.

Now Rudolf Kempe is an orchestral alchymist *par excellence*, in that he has the ability to make a bad orchestra play—part of the time, at least—as if it were a good one. By means of meticulous control and careful balancing of parts he was able to project across the auditorium a beautifully proportioned, and often accurate microcosmic replica of Wagner's tonal fabric. But the fabric itself is frequently all-enveloping, whereas the replica bore little more than a superficial likeness to the real stuff. However, a well-proportioned replica is infinitely preferable to the overblown, inaccurate and utterly disproportionate mess which one of Kempe's recent predecessors put before us, and it is understandable that it should have provoked qualified enthusiasm.

On the stage the Wotan of Hans Hotter was, as so often before, both vocally and dramatically beyond the reach of all his colleagues, although Maria von Hlosvay (Fricka), Amy Shuard (Freia), Erich Witte (Loge), Peter Klein (Mime), Jean Madeira (Erda), Ramon Vinay (Siegmund), Leonie Rysanek (Sieglinde) and Margaret Harshaw (Brünnhilde) all reinforced more than competent singing with creditable attempts to lend an air of dramatic verisimilitude to their stage behaviour.

While one is delighted to see any evidence of genuine acting on the operatic stage, it is the more frustrating when such good work is thrown away through careless staging and production. Some of *Rheingold*'s best pages are those between Wotan, Loge and Alberich dealing with the Tarnhelm—wonderfully evocative music which succeeds beyond belief in conjuring up the supernatural powers of this most desirable of magic helmets (surely a most covetable Christmas or birthday present?). Yet what is the use of rehearsing and playing the music and going through the motions of acting the scene if the producer cannot show himself at least temporarily the master of all things visible and invisible? In days of old, Maskelyne and Cook would have found such elementary illusionism child's play; in recent years Carl Ebert has brought off more difficult feats at Glyndebourne and elsewhere, and it surely cannot be beyond the ingenuity of Rudolf Hartmann to show us the Tarnhelm when we are supposed to see it and to hide it and its wearer from us when Wagner intended them to be invisible.

One hopes that next year's *Ring* will be as great an improvement on this as this year's was on last.

G. N. S.

## SIEGFRIED: 10th May

WITH his proverbial modesty, Wagner wrote a poem "Upon the Completion of *Siegfried*"\* wherein he described the eventual consummation of the "unfulfilled work of his youth" as an even greater miracle than was Siegfried's own career (prenatal events included) and its fulfilment. What sets people's backs up when they are faced with this kind of statement is not that it is made, but that it is true; a paranoid is not often criticized. Nevertheless, when all is heard and grasped, the miracle is intermittent. Structurally, its first act is no match for the miracle of *Walküre*'s first, even though "Wintersturme wichen dem Wonnemond" is not so good as Siegfried's corresponding set piece. Texturally, the problem of long-unrelieved male solo singing has only partly been solved and glares you in the ear at either end, i.e. both at what one might call the beginning without end (extending up to the appearance of the Woodbird) and at the end itself, where relief is finally supposed to set in.

Rudolf Kempe proved so naively unaware of these basic problems that he realized *Siegfried*'s defects to perfection, under-doing the beginning without end and overdoing the end: it was an ideal performance for a Wagnerophobe, to which the outrageous orchestral execution provided the finishing touch—a difficult result to achieve in a score which is so heavily reinforced that it tends to sound marvellous even when the bowing band, tired of it all, scratches across the open strings.

The supreme performance was Peter Klein's Mime, a few improvements would make his interpretation spotless. Unfortunately the conductor seemed to demand a naturalistic wobble in "Fafner, der wilde Wurm, lagert im finstren Wald". At first I thought Klein was feeling uncomfortable at the bottom of his compass, but he continued to wobble in this passage after he had ascended to more homely regions.

Both Klein and Set Svanholm (Siegfried) ought to study their respective stage percussion parts more thoroughly. At the beginning of "Ich tapp're und ham'm're nur", Klein's hammer went so far as to omit the latter two thirds of the bar, while Svanholm's hammer behaved like a conductor's baton in that it was slightly ahead of the beat all the time, getting itself moreover into a hopeless mess during the "Hohoh!" refrain that is interrupted by Mime's "Er schafft sich ein scharfes Schwert". For the rest, I am not among those critics who are apparently intent, decade in decade out, upon criticizing Mr. Svanholm for the timbre of his voice, since it is unlikely that he will change it; what he can do something about is his intonation which, from the italicized syllable in "das wären Mannchen und Weibchen" onwards, tended to be flat, especially in higher notes. Otherwise, it is certainly a pleasure to have a thoroughly experienced Siegfried who, incidentally, has the intelligence and presence of mind to deal with the optional mishape of a *Ring* production, such as losing one's sandals.

I have before me my list of criticisms of Rudolf Hartmann's production. I did not learn Wagner's stage directions by heart before I went to Covent Garden, yet I find that in every single instance of what struck me as illogical producing, Mr. Hartmann flatly contradicted Wagner's requests. In the circumstances, it would seem to be a waste of space to commit my list to public print: if he so desires, Mr. Hartmann (or the reader) can find my points in the score.

Leslie Hurry's scenery and costumes, on the other hand, did not, on the whole, contradict the music, which may not be all that is required but, nevertheless, is more than was required by some of my illustrious colleagues who found fault with the *décor*. Erda, to be sure, looked like the Queen of the Night, but then in a sense she is, she certainly sleeps a lot.

H. K.

\* "Bei der Vollendung des *Siegfried*", *Gesammelte Schriften und Dichtungen*, 4th ed., Leipzig, 1907, vol. viii, p. 338.

## GLYNDEBOURNE

*Don Giovanni*: 30th June*Barbiere*: 1st July*Figaro*: 2nd July

TWENTY-ONE years have passed since that famous first Glyndebourne season which set a new musical and theatrical standard for opera in this country—a standard which in England has remained unequalled, apart from two or three of the late Jay Pomeroy's productions at the Cambridge Theatre. The story of Glyndebourne is one of magnificent achievement against almost impossible odds, and there must be many thousands of enthusiasts and well-wishers eager to be associated with THE MUSIC REVIEW in sending Glyndebourne very special greetings on this very special birthday.

This year's *Barbiere* almost recaptured last year's excellence, despite two compulsory changes of cast: Gianna d'Angelo replacing Graziella Sciutti as Rosina and Cristiano Dalamangas taking over the part of Basilio from Antonio Cassinelli, in both cases owing to illness. Otherwise the cast, sets and production were as last year and once again Vittorio Gui kept the comedy bubbling with vivacity with all the assurance of the born Rossinian.

Few readers will need reminding, however, that Mozart was the cornerstone of Mr. Christie's original edifice, and indeed the management has already committed itself to staging six Mozart operas as part of next year's bicentenary celebrations. Now between Mozart and Rossini there is a great gulf fixed; nor can its superficial narrowness in any way minimize its depth. The sheer musical excellence of Glyndebourne was founded in Mozart, and primarily established in his works, by the exertions of Fritz Busch, Audrey Mildmay, Jani Strasser and Alberto Erede. Of these brave spirits only Strasser still remains at Glyndebourne, the Mozart tradition has almost vanished and Gui is setting up a Rossini tradition in its place.

Neither this *Don Giovanni*, conducted by John Pritchard and produced by Peter Ebert, nor even more emphatically this *Figaro*, conducted by Gui and produced by Carl Ebert, came near to matching Glyndebourne's finest interpretations of Mozart. *Don Giovanni* was notable for some fine singing, especially from Sena Jurinac (Anna), Lucine Amara (Elvira) and Richard Lewis (Ottavio), whose "masked" Trio must have set a standard for all time; but there was little feeling of musical or dramatic integration about the performance as a whole. Now the difficulties to be overcome in presenting *Don Giovanni* as an entity are enormous, primarily because as the score stands it quite obviously isn't one. But convincing musical cohesion can be achieved by a conductor of distinction who is in the spirit of Mozart (as Georg Solti showed last year), and although only three scenes are essential to the exposition of the drama, the intervening "padding" can be tolerably well disguised, if never entirely concealed. Once allow the genuine continuity of the line of Mozart's music to be obscured through woolly direction, any performance of *Don Giovanni* will degenerate into scrappiness—as this one did—the sequence of scenes then becomes empirical where it should seem inevitable and one may be forgiven for wondering how the piece has managed to hold a place in the international repertoire. Not only did Mozart's "line" frequently disappear—in fact its appearances were few and mostly fleeting; in addition the string-tone was almost invariably abrasive where it should have been silken, as if too few players were pressing too hard, the woodwind tone was not consistently accurate and the trombones just lacked that ring of absolute inevitability which should chill our spines with its promise of the awful triumph of puritanical rectitude over unprincipled lechery. This at least was consistent, for the *débâcle* when it arrived was tame to a degree and could hardly have caused a pout of apprehension in an infant school.

If this *Don Giovanni* may be described as a failure leavened by good intentions and some outstanding individual achievements, this year's production of *Figaro* quite simply failed to maintain the high standard which Glyndebourne itself established and which

we therefore now expect. Hugues Cuenod's characterization of Basilio was masterly and one could be grateful for the restitution of his *aria* which is almost always omitted from modern performances; Franco Calabrese made an excellent, if rather small-voiced Almaviva, brusque, imperious and domineering, to whom Bruscantini's Figaro appeared a nicely balanced foil. But here the credits end. This was a colourful, slick and superficially tidy performance which the audience loved, but it had little to do with Mozart. *Figaro* may be described with a good deal of truth as a German opera to an Italian libretto; emphatically it does not lend itself to common swashbuckling—intrinsically a fundamental error and not a matter of opinion at all.

If these seem unduly harsh words to combine with a twenty-first birthday greeting, they are written in the hope that they may encourage the Glyndebourne management to set aside a little time for stocktaking. Mozart opera is very difficult to do well; an axiom of which Glyndebourne used to be very well aware. This year there were too many concessions to the lack of taste of the common man.

G. N. S.

#### THE VIENNA FESTIVAL: 4TH-26TH JUNE

THE Vienna Festival attracted more visitors this year than ever before; and it must have occurred to those who have known the city since the end of the war that Vienna has now completely emerged from the "Third Man" atmosphere, and has completely regained its former sunny character. Naturally part of the present optimistic enthusiasm (which was definitely reflected in the quality of the performances) is the result of the signing of the State Treaty; for this occasion is now viewed as the end of an era, a propitious omen for Austria's future.

As in former years, there was so much to hear that a critic could at best attend half the performances of music and drama. There were two visiting dramatic companies, the brilliant Piccolo Teatre della Città di Milano, with two witty plays by Goldoni, and the Shakespeare Memorial Theatre of Stratford in Sir John Gielgud's and George Devine's productions of *Lear* and *Much Ado*. The Philadelphia Orchestra under Ormandy appeared several times with solid if not always brilliant performances of the standard repertoire, and we had guest ballet companies from Japan (*Goyo*), Berlin, and Yugoslavia.

Apart from "extra" concerts by Leopold Stokowski (Vienna Philharmonic) and the Philadelphia concerts, almost the entire festival was devoted to modern music. Before proceeding to some of the novelties, I should like to mention a curious but impressive work by Cherubini, the Mass in D minor (1821) which was performed on 5th June at the Minoritenkirche. Perhaps the best adjective with which to describe the work is ingenious. Cherubini's strength lies not in melody but rather in grand effects, in brilliant orchestration and, surprisingly enough, in counterpoint. The fugues were, in contradistinction to those of the *Graduale* and *Offertorium* by Saheri which were also heard, as expertly fashioned as those in the later Haydn masses. Cherubini is perhaps the last master to whom counterpoint is completely natural, to whom a fugue presents no musical and structural problems. In this respect the Mass succeeded in just those places where, for example, Schubert's Masses are likely to fail; but conversely, Cherubini never approaches Schubert's lyricism. Where Schubert treats the text intimately, as in the Mass in G, Cherubini is always the orator; but such a passage as the *Crucifixus*, in which the violins float coldly over the soft *cantus firmus*, shows that he is a far greater master than we may suspect.

In the first concert Massimo Freccia conducted *inter alia* Samuel Barber's new choral work, *Gebete von Kierkegaard*, op. 30 (I could not discover the original title). Barber is a highly capable composer whose conservatism—the added sixths and the choral texture reminded one of *Sea Drift*—is now well known. But Barber is an honest composer, and this quality was conspicuous by its absence in the final work of the concert, Rolf Liebermann's *Concerto for Jazz Band and Symphony Orchestra*, which received its *première* last year in Donaueschingen. Mr. Liebermann is the Gyrowetz of the mid-twentieth century; and if some readers will wonder who Mr. Gyrowetz (1763-1850) was, undoubtedly audiences in the year 2050 will wonder the same thing about Mr. Liebermann. Gyrowetz,

as his dates show, lived with and was befriended by Haydn, Mozart, Beethoven and the early romantics; his compositions were brilliantly designed for the day, and publishers fought to print his new symphonies and quartets. Gyrowetz wrote hundreds of works using the outward trappings of Haydn's and Mozart's mature style; but he presented their structural and harmonic language without penetrating beyond the surface and without real comprehension of the underlying reasons, musical and extra-musical, which make Haydn and Mozart what they are. Now Mr. Liebermann has heard that two things are selling well these days: twelve-note music and jazz. So what does Mr. Liebermann do? He writes a piece using both idioms at once; a large jazz band is placed on the stage above the symphony orchestra, and the two forces are contrasted and combined with each other. Mr. Liebermann is a brilliant and clever composer, as we have indicated, and he knows what the public and his publishers want; but the important, indeed essential underlying aesthetic problems are left untouched. *Caveat emptor!*

I shall pass over Werner Egk's opera, *Christopher Columbus*, conducted by the composer, from whose athletic, brassy vulgarity I hastily fled at the interval. Unfortunately I could not escape from Oliver Messiaen's *Turangalila*, conducted by Rudolf Arbert. What shall we say of a composer whose "studies of the rhythms . . . of the stars, the atoms, and human body" lead to a work which contains, according to the composer, "irreversible rhythms". What is the rhythm of an atom? (perhaps it can only be played by an *Ondes Martenot*). We should also be interested to see an "irreversible rhythm", i.e. one that cannot be played in *cancrizans*. There are two points in the score which stood out: the first is the incredibly bad texture. The huge orchestra was like a lump of soggy dough, and if anyone believes that a huge orchestra must sound like that, he should look at Mahler's Eighth and Schönberg's *Gurre-Lieder*, both of which have long passages of a distinctly chamber-music character. The second is the utter banality of the love sections (*Chant d'amour I, II; Jardin du sommeil d'amour*, and so on); that this cheap, sentimental *Kitsch* should masquerade under the title of religious inspiration seems to me too grotesque for comment. It will not, I hope, be taken for hysteria if I say that I consider *Turangalila* highly dangerous, both musically and extra-musically.

While on the subject of banality, I should mention the *Konzert für Streichorchester*, op. 20, by Boris Blacher (b. 1903), a composer who continues to pursue his quiet, eclectic way untouched by the events of the world about him. None of that queer music by Stravinsky, Schönberg, Berg, Webern, & Co. for him. At the same concert, conducted —very inadequately—by Paul Strauss, was more romantic eclecticism, this time by Rudolf Wagner-Régeny (b. 1905). His *Orchestermusik mit Klavier* (1935) is, like all that mass of minor German music written from 1920-1950, capable, uninspired and quite harmless. I shall spare the reader reflections on further music of this sort, of which there was a great deal (Johann Nepomuk David, Karl Amadeus Hartmann, Gottfried von Einem, etc.).

In the midst of this dreary morass were two concerts of unusual interest. The first consisted of Paul Angerer's *Agamemnon muss sterben*, a cantata for solo voices, chorus and orchestra, and the première of Anton Heiller's *Psalmenkantate*. Angerer (b. 1927) is a first viola player of the Vienna Symphony Orchestra, and a very capable musician; he conducted this second performance of *Agamemnon*, written last year for the Austrian Radio. The work contains those jazzy rhythmic patterns, *Sprechchöre*, spoken rôles, and all the other characteristics of a certain school of music in the 1920s. Stravinsky's influence is of course paramount. The text is in places a little vulgar, and some of the climaxes are rather contrived; but possibly the yells of the dying Agamemnon are more effective on the wireless than in the concert hall. In sharp contrast to this nihilistic work was Heiller's *Psalmenkantate*, commissioned last year by the *Österreichische Musikzeitung*. The text is by the composer, and consists of a tasteful compilation from the *Confessions* by St. Augustine and several psalms, ending with the "Oratio Sancti Aurelii Augustini, quam post singulos sermones atque tractatus dicere consuevit". A very

large—perhaps unnecessarily large—orchestra was used, with quadruple woodwind and brass, two pianos, and so on. The work lasts about one hour, and may be somewhat too long for the material. The first orchestral interlude, a slow fugue, seems, for instance, to break the continuity. Anton Heiller (b. 1923) is one of the few Austro-German composers I know who have made an effective break with the central European baroque-romantic style as practised by Orff, Egk, Wagner-Régeny, Einem, and so on. Heiller has recently allowed a certain French character (perhaps *via* Frank Martin) to colour the rather acid, linear texture of his music, and this fusion of style was clearly shown in the present Cantata. He is a master of counterpoint, and his choral writing, while always difficult, is textually very fine. The climaxes of the work were (1) the setting of Psalm 14 ("The fool hath said in his heart, *There is no God*. They are corrupt, they have done abominable works, *there is none that doeth good*"), which is, taken by itself, one of the most powerful pieces of music to come out of Austria or Germany since the war; and (2) Psalm 117, a beautiful and moving song of praise, in which Heiller's command of the chorus is fully displayed. The composer conducted.

Personally, though I found much to admire in the Cantata, I consider Heiller's finest work the 8-part choral Motet, "Ach wie nichtig", which formed part of a concert given on 21st June by the Wiener Kammerchor, brilliantly conducted by Hans Gillesberger. This Motet is extremely difficult (I am sure, however, that Bach's motets were once considered almost impossible to sing), and this year's performance was far better than that of a year ago. Heiller uses the old *cantus firmus* technique, and his contrapuntal virtuosity is really breathtaking. This Motet, which lasts about 12 minutes, contains the essence of Heiller's style: stark, linear dissonance usually introduced in highly *legato* choral texture, and a harsh rhythm which is so aptly described by the German word *motorisch*. There are many here who feel that Heiller, together with Johann Nepomuk David (whose latest choral works are very fine), may be starting a new renaissance of a *cappella* choral writing and singing here in Central Europe. If this is true, it is indeed highly welcome.

H. C. R. L.

## Book Reviews

*The New Oxford History of Music*. Volume II. Early Medieval Music up to 1300. Pp. xviii + 434. (Geoffrey Cumberlege: Oxford University Press.) 1954. 45s.

The late Richard Capell wrote that the mere look of a composer's page is characteristic. The same could be written of the page in a book on musical history. The pages of the "old" *Oxford History of Music* invited the reader; there were pictures and conversations (for the extracts in music type correspond to pictorial illustration and what is this but conversation? "Kozeluch, listening to a Haydn Quartet, remarked in his dry, sneering tone 'I should never have written that passage in that way'. 'Nor I' answered Mozart, 'neither of us would have had so good an idea'") and the footnotes were largely of the chatty kind—rather like "asides" in a play.

The *New Oxford History of Music* is a product of the same contemporary spirit and post-war release of energy which have created the new *Grove* and the new, forthcoming *Cobett*. It is a spirit which prompts men to feel that the enormous amount of detailed and scholastic research which has been going on for the last sixty or seventy years in all fields of music, and which has resulted in so rich a harvest of new and priceless facts and findings, makes the products of nineteenth- and early twentieth-century scholarship seem almost negligible in scope and certainly inadequate in material. In no sphere is this more marked than in the music of the medieval and *Renaissance* periods. The first volume to be published in the *New Oxford History* is Volume II of the complete series in which there will be eleven volumes altogether. The series is planned, not only in outline, but in some detail, since footnotes refer the reader to volumes yet to be published.

The look of a page in this Volume II suggests a text-book. Every device of typography

is lavished on a worthy presentation of the scholar's facts and theories. The footnotes are bibliographical source-material, concise, detailed, informative. It is, accordingly, not for the casual and mildly interested musician, who wants to dip into a history of music. But for the devoted reader in search of fact, who wishes to discover modern trends of opinion and belief, it is magnificent.

The first volume of the "History" will deal with "Ancient and Oriental Music"; the second is devoted to early medieval music and reaches to the end of the thirteenth century, its pages closing—aptly enough in an English publication—with a discussion of "*Sumer is icumen in*", nowadays not quite the lonely Everest which it was once thought to be. The editor of this "Volume II" is Dom Anselm Hughes: editor, and not sole author, for the reason that the book is again symptomatic of the present age, and a team of specialists is responsible for it. Dom Anselm Hughes' own contribution to the book comes in the last four chapters; in every way the equal of his co-workers in scholastic eminence, he surpasses them all in the beauty of his prose and in the lucid progress of his commentary on the birth and growth of polyphony.

The first two chapters, "Early Christian Music" and "Music of the Eastern Churches", are by Professor Egon Wellesz, whose name is sufficient guarantee of the soundness and informativeness of these pages, as he deals with the development of Christian liturgical music from its beginnings in the Jewish Temple rituals to its forms in the Orthodox Church. Save in his own book on Byzantine hymnography (published in 1950) the facts on Byzantine Church Music have never been so clearly summarized and presented as in this score of pages. The first part of the "History" concludes with a few interesting pages by Dr. Alfred J. Swan on the Russian *znamenny* Chant, whose extant, but undeciphered, beginnings still offer a challenge to some present day Champollion.

Latin Chant, Gregorian and post-Gregorian, is the province of Monsignore Higinio Anglès, Director of the *Pontificio Istituto di Musica Sacra*, in Rome. He immediately establishes the relevance and importance of Professor Wellesz' introductory chapters by tracing the connections between the liturgical chant of the Latin Church with that of the Eastern, especially in the case of Ambrosian Chant. The whole of the subsequent discussion is as readably interesting and informative as a skilled scholar, selecting, emphasizing, and illustrating, can make it. Particularly clear and admirable are the treatments of the Church Music of Roman Spain in the section devoted to Mozarabic Chant, and the growth of diastematic notation. There is valuable material for the historian in his pages dealing with the spread and decay of Gregorian Chant. The chapter continues with an account of the work done by modern scholars in deciphering the preserved (and abundant) manuscripts of the period, and of the various interpretive systems. It closes with a full and detailed exposition of the musical forms of the chant.

The gradual melismatic embellishment of Gregorian Chant in the centuries succeeding Charlemagne (the so-called "trope", "sequence" and "*conductus*"), and, later, the literary ornamentation in the interpolated textual commentaries on the liturgy, and in the liturgical dramas which then developed, are expounded by Professor Jacques Handschin of the University of Basle, and Dr. William L. Smoldon. The inclusion of such a chapter as "Liturgical Drama" in a history of music, even though it can easily be justified, shows the breadth of purpose and range of scholarship which animate the new work. Dr. Smoldon, of course, is a pioneer in the subject of "Liturgical Drama"; before his investigations very little was known about it.

To English musicians the name of Professor J. A. Westrup is probably the most familiar one in the team of specialists, and it will arouse expectations not only of solid scholastic worth but also of those occasional flashes of intuitive judgment and apprehension which are so characteristic of his writings. These expectations will not be disappointed, although his subject—"Medieval Song"—is impossibly difficult. The variety, if not the sheer bulk, of material produced by such a long period, four to five hundred years, and by such an extensive geographical area, Castille to Mainz, is almost unmanageable. Professor Westrup presents and comments; it is easy to see that many fruitful lines of research in this field (e.g. "Melodic Formulae", p. 259) could have their starting points in his remarks.

The last four chapters are from the pen of the editor and form the crown of the work, not only because they deal with what we must consider the crown of that millennium's achievement, but because that pen is so able. The birth of polyphony and the earliest recorded references to it, constitute a fascinating section of Dom Anselm Hughes' first chapter. So, too, does his account of the development of mnemonic to definitive musical notation. The interest intensifies in the two succeeding chapters, where the abundance of recorded material obviates surmise and guesswork, and the astonishing growth and vigour of thirteenth-century polyphony stimulate the author to some of his best pages. And how attractive and moving his quoted examples are! Far from deserving the epithet "primitive" which our immediate ancestors were accustomed to use of the music of this epoch, it was obviously the flower of an intense and international culture.

One small grumble arises during the course of reading these four chapters of Dom Anselm Hughes. Since scholars have now determined on the use of terms such as "trope", "neum" and "conductus", might we not have clear and agreed definitions of them? A study of Professor Handschin's explanation and definition of "trope" does not prepare the student for the editor's later use of terms like "Introit-trope", or "Sanctus-trope", or, still less, of "Troper". The word itself, besides having more than one meaning within musical provinces alone, is also claimed by rhetoric, geometry, geography and biology! "Neum" (which used to be "neume") is not clearly distinguished in chapters by the various authors concerned with it, seeming to mean "a shorthand sign", "a written note", "a notation", "a series of notes" and even the melody as it sounds, on different pages. And must we, in view of "neum", also be saddled with "neuma" (or "pneuma") for a quite distinct thing? As for "conductus": the definitions of the term on p. 171 and p. 326 are irreconcilable. If it be argued that Professor Handschin is talking of "monodic *conductus*" and Dom Anselm Hughes of "polyphonic *conductus*" either "*cum*" or "*sine cauda*" then these qualifying terms should accompany the word "*conductus*" if confusion is to be avoided.

The full translations of all Latin texts and quotations will be generally welcomed, but we are complimented too highly in being left to deal for ourselves with passages in French and Italian (Professor Westrup is sometimes kind here).

But complaints are trifling in view of the excellence of the book as a whole. And one of these is that it is a true history; the historical background (or framework) is constantly evoked, and the feel of chronological progress and movement (without which we should have a mere disjointed series of essays) is extraordinarily well managed.

The book is attractively produced, well indexed, and—except for the hypercritical—contains a bibliography outstanding in detail and value. M. J. E. B.

*Venetian Opera in the Seventeenth Century.* By Simon Towneley Worsthorne. Pp. vii + 194. (Clarendon Press, Oxford.) 1954. 50s.

The commonest mistake in historical writing about opera is to consider it as a predominantly musical form; it sometimes is, of course; but the more it is, the further it has degenerated from its origins. The historian and the critic should never lose sight of those origins, although (as Dr. Worsthorne admits) "in a general history of the subject, it is difficult to discuss more than the music, for upon it will ultimately depend the life of a work". Dr. Worsthorne himself has wisely avoided this mistake:

The choice of a small yet prolific and formative period has enabled me to attempt a history not only of the music but of the librettos and stage design that have played an important part in the general development of the art. For in its early stages an opera was considered to have been written not by the composer but by the poet. And its success depended largely on the skill of the stage designer and engineer. Evelyn was more astonished by the changes of scenery at the opera in Venice than by the music. And the librettos were printed, when an engraved score was a great rarity. The composer's name usually remained unknown. [Should not "usually" read "often", however?] But it did not take long for the public to appreciate the true balance.

Accordingly we are given chapters not only on "The Aria" ("the final contribution to operatic form in Venice"), "The Chorus and Concerted Music" and "The Orchestra" but

on the entire social and political background to opera in Venice, the state of the contemporary stage in Italy generally and of the Venetian theatres and their economics in particular, on "The Spectacle" (with a number of fascinating pictures of stage-sets and the workings of stage-machines) and "The Relations between Composer and Librettist" and "The Place of Opera in the Aesthetics of the Seventeenth Century". Opera, indeed, is taken as a lens through which to examine the entire society in which it first developed publicly and which shaped and conditioned it. So will critics of future ages examine our society through our cinema, the very close twentieth-century equivalent of public opera in the seventeenth century—and it is just as well that we know to what extent films are a distorting lens.

Dr. Worsthorne's book is a most valuable contribution to operatic history—and to aesthetic history. It is the product of careful and extensive research; its pages are full of fresh information and copious musical excerpts (many of them in full score). The author shows the reasons for many things that have been, not always intelligently, ridiculed in baroque opera: for instance, the placing of the aria at the end of a scene.

It is unfortunate that Marcello has been taken so literally by students of eighteenth-century music. His satire *Teatro alla moda* explains the position of the aria purely on utilitarian grounds: the singer gains greater applause if he is able to leave the stage after a magnificent song. There is no doubt that he may. But a satire naturally concentrates on abuses of a custom which had primarily great aesthetic significance. The singer, by the nature of aria, had to leave the stage once his personal reactions to the situation had found relief. For the aria was the "conclusion, the epilogue or epiphonema of the passion", an escape, as Arteaga the celebrated critic put it, for the emotions.

But sometimes Dr. Worsthorne rather startlingly puts the cart before the horse, as when he tells us that the introductory *sinfonia* sometimes "followed the style of the French overture". And there are some odd slips, such as that on p. 24 where the date of the opening of the first public opera-house, San Cassiano, with Manelli's *Andromeda*, is given as "6th May, 1637". That is actually the date of the publisher's dedication of the libretto (as correctly stated on p. 168), though it is doubtful whether the publisher's statement that *Andromeda* had been given "già son due mesi" justifies Dr. Worsthorne in dating it precisely "6th March, 1637" on p. 28.

Carelessness is also apparent in the proof-reading. We are given "Shrade", "Mazerin", "Guilio", "disasterous", "Prunière". Titles are usually printed in italics but occasionally appear in Roman. And there is some slipshod writing (the ritornello returns "between each verse"). Such things are always distressing; they are particularly so in a hand-somely produced work of scholarship.

It might be objected that the book as a whole is not a history, a connected account of "Venetian Opera in the Seventeenth Century", but a series of studies. An author must be allowed to select his own approach to a subject, however, and if Dr. Worsthorne has chosen this method, and assumed a good deal of previous knowledge on the part of his readers, that is his affair. It is refreshing to meet an English writer on music who is prepared to assume that his readers are not almost completely ignorant of his field.

G. A.

*Rossini*. By Francis Toye. Pp. xviii + 269. (Arthur Barker.) 1955. 16s.

*Music in My Time*. By Alfredo Casella. Translated and edited by Spencer Norton. Pp. xi + 254. (University of Oklahoma Press.) 1955. \$4.00.

In his preface to the first edition of this biography of Rossini (published in 1934) Mr. Toye wrote: "To the best of my belief there is no demand whatever for a life of Rossini in English". In an additional preface to the present edition he is less pessimistic, and quotes the recent revivals of *La Cenerentola* and *Le Comte Ory* in England, and of two other operas in Florence, as indications of a revival of interest in the composer. But whether or no these works will re-establish themselves in the repertory, the bulk of Rossini's operas seem destined to remain unlamented and unsung. Most of us will be content to accept Mr. Toye's estimates of their merits and shortcomings without further enquiry; indeed few musicians would have the opportunity or even the inclination to examine the scores

for themselves. The main interest of this biography will be found, I think, in the light it throws on Rossini the man; a far more fascinating and engaging person than Rossini the composer. Here, if anywhere, was one who could

... meet with Triumph and Disaster

And treat those two Impostors just the same.

for if Rossini was never over-elated by his successes (and they were many), neither was he unduly cast down by his failures (of which he had his share). One of his most delightful traits was his easy, urbane tolerance of adverse criticism, a pleasing contrast to some of our moderns, who appear to regard anything of that nature as something perilously akin to blasphemy. One example of this is his treatment of Weber, who had attacked him bitterly in the German press at one time. Weber, it seems, subsequently regretted his former attitude, and when passing through Paris on his way to London for the production of *Oberon* wished to call on Rossini, but naturally felt that he would not be altogether welcome. Hearing this, Rossini wrote that he would be delighted to receive him, which he did, dismissing Weber's halting excuses for his acrimonious attacks, saying: "I do not know German and did not read your articles . . . If my friendship can be of any service to you I offer it with all my heart". Furthermore he supplied Weber with invaluable introductions to influential persons in London, including one to George IV himself. He was equally magnanimous to personal enemies. In 1824 he was offered the Directorship of the Théâtre Italien in Paris, a post then held by Paer, who was not only bitterly jealous of Rossini, but had deliberately intrigued against him. Rossini accepted the general control of the theatre, but stipulated that Paer should nevertheless retain his original post. Of even greater interest are his opinions of the great German composers. It is perhaps not surprising that he should love Mozart, "l'angelo della musica" as he called him. But who would have imagined that Rossini, the purveyor of vocal confectionery, should have admired above all other composers—Bach?! Small wonder that Mendelssohn, when pressed by Rossini to play him extracts from the B minor Mass, and for fugue after fugue from the "48", wondered if his respectable German leg was being pulled. For Beethoven, whom he visited in 1822, Rossini had the greatest veneration, and some thirty-eight years later he gave Wagner (who had called on Rossini while in Paris for the ill-fated production of *Tannhäuser*) a touching account of this interview. Nor would he join in the witch-hunt against Wagner's music, which was at its height at that time. In fact, on this, the only occasion of their meeting, he listened with the greatest attention to Wagner's theories on opera, adding however that he would prefer to wait before expressing an opinion on his music until he had heard it in the opera-house.

In the last three chapters Mr. Toye sums up Rossini's influence on his own time and on his successors in French and Italian opera, and finally as a composer in his own right. He quotes one remark of Rossini which was to be echoed later by Verdi, and possibly by many other composers since. "The singer", says Rossini, "should only be the conscientious interpreter of the composer's ideas, endeavouring . . . to present them as clearly as they can be presented . . . the composer and the poet alone have any serious claim to be regarded as creators". *O si sic omnes!*

Finally, at least one reader of this biography will never again listen to even such a well-worn war-horse as the *William Tell* Overture without a new feeling of respect and admiration for the lovable character of its essentially well-bred composer.

If Rossini preserved throughout his life a charming modesty as regards himself and his music, no such inhibition hampered his later born compatriot, Casella. Two extracts from the closing pages of his autobiography speak for themselves:

One of the reproofs which has been most commonly addressed to me concerns my supposed lack of modesty. It is true that sometimes the obstinate enmity of many of my contemporary critics has caused me to attribute to myself certain praiseworthy qualities which were not acknowledged by these gentlemen . . . If I feel myself very small in comparison with a Verdi or a Bach, I find myself very great in comparison with some of my enemies.

I have never lacked the esteem of the greatest foreign musicians and (permit me one more time to be immodest) their admiration. I confess that I think well of the opinion of foreigners, which corresponds somewhat in my thought to the anticipated verdict of posterity.

To which one feels like replying in the words of the Caliph in Flecker's *Hassan*: "Enough, Alfredo; your impudence has a kind of monstrous beauty, like the hind-quarters of an elephant". In view of this it is not surprising to learn that the author started life as something of an infant prodigy, and when only twelve years old could play both books of the "48" from memory, as well as the piano score of the Norus' Scene and the 3rd Act of *Götterdämmerung*. At the age of sixteen he was taken by his mother to Paris in order to study at the Conservatoire, with a view to becoming a concert pianist. Gradually, however, he became more and more interested in composition, and finally abandoned all thoughts of a career as an executant. Exposed to a number of conflicting influences he seems to have spent a considerable time in acquiring a personal style; indeed his autobiography might bear the sub-title of "One Composer In Search Of An Idiom". He tells us, for example, that his *Italia*, written in 1910, showed that "I was already becoming conscious of the road I had to travel". In 1920 the *Five Pieces* for string quartet "marked the end of a turbulent period in my creative activity". A few months later the *Eleven Infantile* (sic) *Pieces* show "my secure and knowing entry into a creative phase now fully personal and clarified". Finally, the *Partita* for piano and orchestra, written at the age of forty-two, proved that "I had finally achieved the result of so many years of seeking and hard struggle".

This biography will not perhaps attract many readers, though the chapters describing the artistic life of Paris in the first two decades of the century, with recollections of Fauré, Debussy, Ravel and Stravinsky have a certain interest. Nor is Casella best served by his translator. Granted that one is reading American, and must therefore accept such things as "theater" and "program", one does boggle at such an orthographical horror as this: ". . . a courtyard which was murderously *drafty*" (italics mine). And surely "two times" is not the accepted equivalent for "twice" even in the Middle West? Finally, if Prelude to "The Afternoon of a Faun" is the best the translator can do, it might have been wiser to have left the title of Debussy's masterpiece in the decent clarity of the original.

Altogether, a somewhat disappointing autobiography of a disappointing and, perhaps, in spite of his smug self-assurance, a disappointed composer.

C. W. O.

*William Schuman*. By Flora Rheta Schreiber and Vincent Persichetti. Pp. 139. (Schirmer; Chappell.) 1954. 25s.

Knowledge of American music on this side of the Atlantic is still so limited that one welcomes monographs on individual composers. But to generate real warmth in the welcome, they will have to be better and cheaper than this specimen. The plan is not bad—a woman journalist provides the biography, a composer the musical criticism—but the execution is wretched. Flora Rheta Schreiber has an extraordinary success story to tell, of a man who did not awaken to serious music until he was nearly twenty and (although he had concocted a great number of popular songs) was still musically illiterate at that age, but who composed his first Symphony six years later and at thirty-five was appointed President of the Juilliard School of Music, one of the most important educational posts in America; but she tells it in slipshod English (e.g. "what was purported to be a scholarship") and a great deal of magazine gossip ("He loves gadgets like meat-slicers and ice-cream makers and is quite likely to insist on having a strawberry ice-cream soda on a freezing February night"). Nevertheless a superficial portrait emerges, the portrait of what one is tempted to call "a typical American": extravert, energetic, sentimental, restless. (His former teacher Roy Harris once said, "I can't imagine Bill's spending one minute contemplating a rose").

Schuman's music is informed with similar qualities; energy is the most notable characteristic of the music as of the man. Mr. Persichetti first of all examines its general stylistic traits and then goes on to describe in detail, with a wealth of music-type, five representative works: the *American Festival* Overture, the third Symphony, the Symphony for strings, *Undertow* and *Judith*. Unfortunately his "thorough analyses" are little better than detailed programme-notes and written in the familiar style, only worse: "The eighth-note figure is eventually joined by the muted strings in a triangular garb of

long singing tones". One cannot always feel confidence even in his technical observations; the assertion that Schuman's music "has the melodic resources of twelve-tone technique without the atonal element" is irreconcilable with the facts printed on almost every page in music-type.

G. A.

*Thesaurus of Orchestral Devices.* By Gardner Read. Pp. xxi + 631. (Pitman.) 1953. 90s.

*The Letters of Franz Liszt to Marie zu Sayn-Wittgenstein.* Translated and edited by Howard E. Hugo. Pp. x + 376. (Harvard University Press, Oxford University Press.) 1953.

*The Modern Renaissance of Jewish Music.* By Albert Weisser. Pp. 175. (Bloch Publishing Co., New York.) 1954.

*Revista de Estudios Musicales.* (Universidad Nacional de Cuyo, Mendoza, Argentina.) Ano II, nos. 5, 6, 1951.

In carefully thumbing my way through the 631 beautifully printed and impeccably spaced pages of Mr. Gardner Read's *Thesaurus* my first thought had been: "Americans certainly don't do things by halves". But after having finished my critical investigation I regretfully came to the conclusion that the compiler *has* rather been doing things by halves in this case. I say this in spite of the noteworthy fact that he has based his lists on findings culled from hundreds of orchestral scores and published by 81 different publishers from two continents. I remain unshaken by the dust-cover's impressive information on the author who managed to study under so different teachers as Pizzetti, Sibelius and Copland. And not even the latter's enthusiastic foreword, hailing this *Thesaurus* as a "first time anywhere" and as a "storehouse of orchestral experience" can persuade me to change my mind. Are there relevant reasons for my critical intransigence?

Gardner Read's *Thesaurus* excludes Opera all but completely from his lists of orchestral devices, with the result that the operas from Monteverdi to Gluck, from Mozart to Wagner, from Strauss to Britten do not constitute source-material except for their overtures and well-known concert extracts, as for instance "Forest Murmurs" from *Siegfried* or the "Polonaise" from *Boris*. How does this affect the user of the book? If you want to learn all about the effect of mutes in the section on brass instruments, you will find an impressive list of references to, say, "the Wa-Wa (Wah-Wah, Wha-Wha) Mute", based on certain, meticulously located, bars in the scores of Messrs. Gershwin, Rosenthal, Siegmeister, Thomson and Zimbalist on p. 108, but you will look in vain for the classical examples of this technique, as offered by the scores of *Rheingold* (the "Tarnhelm" motive in the muted horns) or *Tristan* (where a special prefatory note of Wagner's is dedicated to the effect of single muted notes on the valve-horn). Similar disappointment awaits you on the pages devoted to the department of keyboard-instruments. You may find under "other effects (Piano)" for instance the strange device "scratch strings lengthwise with a coin, like a banjo pick" mentioned (with special reference to a Fugue (*sic!*) for eight percussion (*sic!*) instruments by William Russell (*cf.* p. 243) but the two scores chiefly responsible for introducing the celesta into the orbit of modern sonorities—Tchaikovsky's *Nutcracker* and Strauss' *Rosenkavalier*—are completely ignored. The compiler may have anticipated this kind of criticism when pleading his case in the preface (p. IX) thus: ". . . In compiling any kind of thesaurus one must of necessity draw the line somewhere, and so it seemed advisable to concentrate on symphonic works readily available to the music student and professional musician . . .". At a time when even *Wozzeck* has become available as a "pocket score" this line of argument seems strangely antediluvian. Besides, Berlioz' and Strauss', as well as J. Forsyth's admirable treatises on orchestration have already shown how to include operatic scores in their spheres of technical deliberation. Archaic orchestral effects of great beauty and consequence (the harp in Monteverdi's *Orfeo*, the muted horns in Gluck's scores, the clarini in Bach's orchestral works) are totally excluded, except for a reference to the mammoth orchestra

employed in Benevoli's Festival Mass of 1628. But, worst of all, the opera scores of Richard Strauss, Puccini, Debussy, Schönberg and Berg, which have revolutionized the art of orchestral scoring more than any music for the concert room during the last half-century, have been deliberately ignored for the purposes of this compilation. And not even all the professional care lavished on the author's impressive lists of natural and artificial harmonics can atone for their wholesale omission.

The letters which Franz Liszt addressed to the daughter of Princess Carolyne are an important documentary treasure-trove for a better understanding of artistic developments in the nineteenth century. When Liszt—to quote at random from a letter dated 15th May, 1857, and written from Cassel—thus describes old Spohr's regular string quartet recitals in the year when Wagner started composition on *Tristan*: ". . . As for Beethoven, they claim that he (Spohr) can't play a single one of his quartets without committing some obvious mistake; and he takes his revenge by stating that no matter how lovely one wishes to find these works, they absolutely lacked *form* . . .", the immeasurable distance covered by himself and Wagner between approximately 1846 and 1857—leading them both into a new enchanted realm of musical expression—can be experienced as in a flash. A collection of documents of such general import, carefully assembled by the late Ernest Schelling and ultimately becoming the property of Harvard University (as part of the Dumbarton Oaks collection) should have been entrusted to a mature scholar well equipped for the combined tasks of philologist, cultural historian and musician. I hesitate to confirm that Howard E. Hugo conforms to this ideal editorial image. His industry and zeal are certainly not in doubt, but rather his competence for this particular job. He has translated the 215 letters from Liszt's unorthodox French into a very colloquial English. Authoritative reviewers—such as Jacques Barzun and Paul Henry Láng in *The Musical Quarterly*, January, 1954—entertain rather unfavourable opinions of his philological methods. The publication of the letters is interrupted by elaborate commentaries and about 80 pages of notes and bibliography are added for good measure. It is chiefly in the latter that the editor's Achilles-heel becomes painfully evident. It is bad enough to search in vain throughout this bulky volume for the simple biographical dates related to the sole recipient of these letters, and to be left in the dark about Marie's husband, Prince Hohenlohe, and their numerous children to whom Liszt refers repeatedly in the course of this long correspondence. It is worse to read in the appendix of "notes" circumstantial biographical annotations chiefly referring to German composers, poets and noblemen, with constantly mis-spelt names and garbled dates ("Puetlitz" for Putiltz, "Rodwitz" for Redwitz, "Dingelstedt born 1841" for "Dingelstedt born 1814", etc.). But surely the patience of the professional reader is taxed to the utmost limit when he finds himself suddenly confronted by geographical jigsaw puzzles such as the one contained in the note to letter 75, which was written from the little Hungarian frontier-town of Horpacs. In order to explain the whereabouts of this out-of-the-way place, the hapless editor writes: "Town southeast of Wienerstadt (sic), in the province (sic) of Sopron in Upper Austria (sic) . . .". So many names—so many mistakes! My solution would read: "town southeast of Wiener-Neustadt (Lower-Austria), near the county-town of Sopron (Oedenburg) on the borders of Burgenland (Austria) and Hungary proper". The reader's patience is finally exhausted in the face of a specimen of musical bogus-bibliography, informing him blandly that Wagner's opera *Die Meistersinger* is "a comic opera in seven (sic!) acts on which Wagner started work in 1844 . . .", and also that when Liszt (cf. letter 66) referred to his pupil Sophie Menter and her success in Pest, where she played two concertos in E flat during the same evening, "the first by Beethoven and the other by his all-unworthy follower . . .", he was referring in the first case—not to the "Emperor" Concerto in E flat (as is evident from the context) but—believe it or not—to "the Concerto no. 1 in B flat, op. 19" (cf. op. cit. p. 325). The two last-mentioned blunders unfortunately suggest that Mr. Hugo has never opened the scores either of *Meistersinger* or of Beethoven's piano concertos. This is all the more surprising as the publisher's blurb draws attention to the editor's achievements as a "Concert Pianist who

has performed much of Liszt's music". I am not sure that even such formidable pianistic skill would qualify him for the editorship of this important correspondence. The President and Fellows of Harvard College, in whom the copyright rests, would be well advised to scrap this publication altogether and to sponsor an edition of these letters in the French original, preferably edited by a French musicologist thoroughly familiar with the manifold complexities of musical history in the Europe of the nineteenth century.

Albert Weisser's meritorious effort is welcome, even though the promise conveyed by its title remains sadly unfulfilled. Only on the very last page is the new state of Israel mentioned at all. Israeli composers are totally excluded and even prominent Jewish composers of the Western hemisphere like Arnold Schönberg and Ernest Bloch are only mentioned in passing. In the latter case an explicit footnote (no. 36, p. 149) goes a long way to explain the author's self-imposed limitations and incidentally also to disclose his at times uneasy relationship with the intricacies of English Grammar. The note reads: "An extended discussion of Bloch's towering position in the renaissance of modern Jewish music is not included in this volume because the writer feels his earlier large scale Jewish works belong more in the orbit of Western and Central Europe and must remain outside the set confines of this volume".

Weisser's book mainly deals with a group of prominent Jewish composers born in Russia, and there forming part of the "Society for Jewish Folk Music", at one time sponsored by Balakirev. Among them are internationally notable figures such as Joseph Achron, Lazare Saminsky, Alexander Krein and Michael Gnessin. The gradual awakening of racial and cultural consciousness among these Jewish composers in Russia is a fascinating and well documented story and the author deserves special praise for his scholarly investigation into the often uneasy, but more often fruitful symbiosis of Russian and Jewish musicians in the recent past.

He is much less happy when dealing (in part III) with Jewish music in America, owing to its close affinity with Europe and Israel, both remaining outside the confines of this book which would have gained in value if it had been more carefully edited. It is difficult to understand how so many spelling mistakes (apart from obvious misprints), especially of German names, could have eluded the critical attention of Dr. Curt Sachs, a distinguished German scholar and expert German stylist, who—according to the preface (p. 13)—read the manuscript of the book when it was submitted as a thesis. Incidentally, Weisser's doubtful spellings are by no means confined to the German language. The name Gnessin is spelt Gniessien and also Gniessin in perpetual variation on the same page 124 (cf. footnote 4), although Igor Boelza and Rena Moisenko in their respective reference-books clearly spell "Gnessin". The book contains a valuable bibliography and carefully compiled catalogues of works, especially relating to the aforementioned Russo-Jewish composers. The young author deserves every encouragement to extend the material of his present book into a comprehensive study of Jewish music in general. However, he would be well advised to engage the services of a scholar thoroughly familiar with the German language and cultural heritage, for the purpose of emending the numerous typographical and orthographic blemishes which at times spoil the pleasure of reading his book.

The collection of learned papers offered by the Argentine University in Mendoza and its department of music (directed by Professor J. Percival and Dr. F. C. Lange) reveals to the generally uninformed reader in the old world the surprisingly high standard reached by musical research in the continent of Latin America. Apart from European themes (provided by Leo Schrade, Heinz Jolles and José Subirá on the subjects of Heinrich Schütz and J. S. Bach) the reader's special attention is focused on extensive papers by P. Pedro Grenón on the origins of Argentine instrumental music and by T. Vicente Mendoza on the musical folklore of the tribe of Otomí. However, the bulkiest contribution comes from the editor F. C. Lange himself. It deals with a meticulously documented account of the life and death of the composer-pianist, Louis Moreau Gottschalk (1829-1869), who died in Rio de Janeiro at the very height of a glamorous virtuoso career.

This composer, of North American extraction and Parisian training, is rather scurvily treated in Riemann-Einstein's *Lexicon* of 1929. As a composer of rather flashy virtuoso music of an emphatically Spanish flavour, but more even as a pianist and as the teacher of Teresa Careno he enjoys a great reputation in Latin America. Dr. Lange's paper, replete with facsimile reproductions of letters, musical manuscripts, obituaries, diplomatic exchanges, death masks, cartoons, etc. all relating to this strange musician with the German-sounding family name certainly proves that even if Latin America cannot yet boast of a Mozart or Schubert it surpasses the old world by far in hero-worship. The glamorizing of Gottschalk's premature death—probably hastened on by his folly of participating in 14 monster-concerts (with 31 supporting pianists, two orchestras and sometimes no less than 650 orchestral players) in Rio de Janeiro within the last six weeks of his life—becomes positively nauseating at times in the columns of Brazilian newspapers. The prospective reader's feelings of compassion will certainly be aroused by the pitiful exclamation, coming from the harassed Gottschalk at the penultimate Concert in Rio, ". . . Ma chambre est un Capharnaum, mon coeur un volcan, ma tête un chaos . . .". As for the latter remark, one hesitates to disagree with the worthy Gottschalk, especially when confronted by the truly appalling fact that in one of his concerts the poor man played *inter alia* a "Great paraphrase on American airs, introducing 'Star Spangled Banner', 'Yankee Doodle', and 'Hail Columbia' (sic), each hand playing a different tune at the same time . . .". His death-mask reveals the face of a martyr at the stake. Gottschalk evidently fell a victim to his Barnum & Bailey conception of the musical profession in general.

*Singer and Accompanist.* The performance of fifty songs. By Gerald Moore. Pp. x + 232. (Methuen.) 1953. 25s.

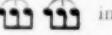
A new book by the master accompanist, embodying the sum total of his practical experience in relation to fifty songs ranging from Haydn to Finzi, is sure of a general welcome, the more so as its avowed intention is to avoid the pitfalls of critical analysis. Whatever Gerald Moore has to say about methods of performance, and on vocal and pianistic interpretation of these songs, is of sterling quality and commands respectful attention even where one feels inclined to disagree with some of his suggestions. Moore's sympathies are evidently far-flung: they include not only the German Romantics Schubert, Schumann, Brahms, Wolf and Richard Strauss, but also their Latin "opposite numbers" Debussy, Ravel, Fauré, Duparc and the Spaniards Granados and Falla. The last two the author discusses with admirable insight into the complexities of Spanish musical folklore. Moore seems no less penetrating and sympathetic in the case of his own fellow-countrymen, although his selection—including Butterworth, Charles Wood, Roger Quilter, Gurney and Finzi, but totally omitting Peter Warlock and R. Vaughan Williams, while confining the discussion of two prominent song-writers—Bax and Ireland—to one rather hackneyed song apiece—surely sounds a trifle odd. Moore's opinions, couched in a genial, and yet quite unobtrusive style, contain a wealth of good advice for both executants (with excellent excursions into the vast and dangerous field of breath-control) and undoubtedly epitomize the experience of a life-time. Because his opinions are bound to carry the authoritative weight of a text-book and to be eagerly taken in by students, amateurs and professionals alike, their literary presentation should indeed conform to those high professional standards so worthily represented by Moore, the accompanist.

All might have been well, had Moore limited himself strictly to giving technical advice in the various fields of his competence. But—as his preface admits—analytical remarks have crept into the text and together with them even digressions into the dangerous shallows of aesthetic and historical argument. It is in these marginal remarks that Moore's deficiencies in critical equipment and musical scholarship become evident. It is bad enough for a musician of Moore's stature to be "beautifully and completely ignorant" of the music of Zelter, the life-long friend and musical adviser of Goethe, who happened also to be one of the earliest specialists on J. S. Bach and—last but not least—the teacher of Mendelssohn. But to state this in so many words in a book of educational purpose

(cf. p. 199) seems to invite disaster. On the same page Mr. Moore—in discussing Goethe's poem *Anahreon's Grab*—offers a translation of its initial line which strongly suggests (as does his chapter on Schubert-Schubart's *Forelle*, the parabolic character of which completely eludes him) a surprising lack of familiarity with the German language.

"Frühling, Sommer und Herbst *genoss* der glückliche Dichter" can be translated only by:

"Spring, summer and autumn the happy poet *enjoyed*".

Moore's verb "befriended" (for "genoss") is wrong on all counts. This linguistic deficiency would also account for the deplorably frequent misprints and continuous misspellings of German words (cf. p. 11 with its ludicrously garbled text of Brahms-Allmers' *Feldeinsamkeit*). Moore's apparent ignorance of historical facts even mars at times his valuable discussion of pianistic problems. The famous triplets in Schubert's *Erlkönig* are a case in point. They are discussed over three pages with the aid of eight music examples, without a single reference to the enlightening fact that Schubert himself had recognized their technical hazard and had transformed  into  in his copy of the song's third version, prepared for Goethe (published in facsimile by O. E. Deutsch in "Schubert—a documentary biography", London, 1947, page 74, with a noteworthy commentary on page 58). Similarly Moore's excellent notes on *Der Doppelgänger* could only have gained in authority if he had not vaguely described "the first four chords" as suggestive of "the presence of great music" (p. 139) but had informed his readers of the deliberate thematic associations existing between these initial bars and (a) the motive B-A-C-H and, (b) the main motive of the "Agnus Dei" in Schubert's great Mass in E flat, composed roughly at the same time as the Heine-songs, i.e. during the first half of 1828. Moore's unfamiliarity with German language and literature is also borne out by his misunderstanding of the poetical situation in *Der Tod und das Mädchen* (p. 163), which he quite wrongly describes by saying "The maiden tosses feverishly on her bed of sickness, she is terrified of the approach of death". Claudius' poem is conceived in the manner and tradition of a "Totentanz" (immortalized in Holbein's woodcuts) and it describes, of course, a dramatic meeting at the roadside—hence the healthy maiden's plea "Geh vorüber—pass me by . . .". A famous etching by Max Klinger on the subject of this song and reproduced in R. Heuberger's book on Schubert (Berlin, 1908, plate opposite p. 24) might easily rectify Moore's conception of this song. On a point of musical terminology: on page 9 Moore speaks of certain turns being "sixty-fourth" notes. May I inform him that this is an Americanism and that to the best of my knowledge the accepted English term is "Hemidemisemiquaver". If he dislikes this choice expression of musical vernacular (as I do) he should address his complaints to the ever-watchful purists in the profession who fall into fits of frenzy at the sight of any American or German neologism. Finally, I think Mr. Moore a bit behind the times in proclaiming Ernest Newman and his excellent book on Hugo Wolf, published in 1907, as the greatest authority in the world on this subject. Has he really never heard of Frank Walker's comprehensive volume, published 44 years later?

H. F. R.

*Masterworks of the Orchestra Repertoire*. By Donald N. Ferguson. Pp. xxii + 662. (University of Minnesota, Minneapolis.) 1954. £3.

There is a growing number of books built up by their authors from programme notes written over the years for specific occasions and performances. This occupation must, in the nature of things, follow the law of diminishing returns. The contents of this book cover very much the established repertoire annotated so often before. Mr. Ferguson writes nicely, but says nothing that has not been already said many times, and one searches in vain for any general direction of views or tastes which will newly illuminate such works as he quotes of fifty-odd composers.

These were chosen in programme-building by the organizers of the Minneapolis Symphony Orchestra concerts and Mr. Ferguson has followed the band, so to speak,

over the years. The book is compound of mixed attitudes towards an enforced choice which, for a given composer, cannot present an overall view of that composer's output. As example, take Mozart: apart from overtures, he is represented by six symphonies and five piano concertos. Tacked on to the script for this thinly conventional choice of works is a footnote in which the author advises us that in the Mozart works discussed "there is enough of correspondence with the basic sonata form, so that there will be no difficulty in understanding, in the light of those described, any example necessarily omitted". After considering the implications of this footnote one does not expect to find within the body of Mr. Ferguson's comments on Mozart anything that is illuminating beyond the conventional and elementary taking apart and putting together of works that we, like he, can probably whistle through, anyway.

The spirit of this kind of publication is well articulated in the author's preface in which he states that his work is "intended as a guide . . . useful whether in anticipation of an orchestral programme, or as companion during the music lover's snatched hours with his record collection". Why must hours with a gramophone be snatched? If we are going to a concert, why do we have to read these notes first? The answer is that this is the age of the digest, and this literature is intended for those people who have no time to grow up gracefully and establish their own tastes. One can see no reason why Mr. Ferguson's book should not sell to such (inexperienced) concert-goers who do not already possess its prototype by one of many other authors.

J. B.

*The Fundamentals of Singing.* By Charles Kennedy Scott. Pp. xxxii + 439. (Cassell.) 1954. 42s.

Although acknowledged to be the parent root of all musical activity, singing and vocal methods are eternally subjects of controversy and violent partisanship, each school and exponent claiming infallibility for his particular brand.

Mr. Kennedy Scott is no exception to the rule. In *The Fundamentals of Singing* he lays great emphasis on the physical effort and muscular energy and control which singing demands and opposes his theory of absolute though balanced tension to the belief in relaxation of the opposite school. For Mr. Scott, speech, too, is the basis of all truesong and tone, and the correct use of this the first requisite of the singer. From this he goes on to insist that English singers should only be taught by English teachers.

The book is neither easy to read nor to digest and loses by being so discursive. At one point the author states that "much talk about it may often serve to make a technical process more difficult than it really is" and he then proceeds to devote one hundred and thirty-one pages of closely reasoned detail to the subject of vowelising, and the articulation of vowels and consonants in particular, and on their application to the production of tone offers many theories likely to arouse considerable controversy.

It is unlikely, too, that many teachers would agree wholeheartedly with his statement on the placing of the voice, *viz.* that the "place" is literally anywhere, according to the infinitudes of colour of which the voice is capable. Later on he states that there is no particular virtue in a forward tone, and this is by no means always to be preferred to a backward tone! Again, he goes on to say that the voice generally has to be "thrown back" on high notes and if this is not done, particularly with hard-toned vowels, the notes will crack and be incapable of *sostenuto*.

Among other points likely to arouse critical discussion is the assertion that the tonsils sustain the vocal edifice, and their erection is essential to the achievement of the finest tone. He also accepts the intrusive *H*, and is, too, an adherent of the *coupe-de-glotte* attack, a method recognized as fraught with grave danger except in the rarest cases. The frequent references to neck resonance might mislead any but the most experienced singer or advanced student.

The book gives one the impression that the author likes singing but dislikes singers! He finds much to deprecate and criticize and so little to praise. It is not even only the way they sing, but their lack of any natural ability, equipment and musicianship which calls forth his displeasure. He appears to have had a great deal of unfortunate experience

among those who have crossed his path. Surely the myth of the singer's lack of musicianship and musical sense has been exploded by the standard required for the modern repertoire, as too the theory that "modern composers like Beethoven and Wagner" have often used the voice brutally.

D. F. R.

*Claudio Monteverdi und das musikalische Drama.* By Anna Amalie Abert. Pp. 354. (Kistner & Siegel, Lippstadt.) 1954.

The spate of books on Monteverdi continues. The general studies of his life and works that have appeared in recent years are followed now by the first detailed study of a single aspect of his work since Dr. Redlich published his book on the madrigals in 1931. All this points to a revived interest, among scholars and music-lovers alike, in a composer who, in England at any rate, has hitherto been rather a shadowy figure. This view is confirmed by the more frequent production nowadays of his operas, the most difficult of his works to present to a twentieth-century audience and consequently less familiar than some of his madrigals and church music. The publication of Dr. Abert's exhaustive study is therefore most timely. It is likely to remain the standard work on the subject, and I would like to see some enterprising publisher commission an English translation of an abridged version: the book was originally a *Habilitationsschrift*, so that readers will not be surprised to learn that it is very long, exhausting to read, fiercely technical (with hardly a glimpse of Monteverdi the man) and packed with a mass of evidence produced from countless libretti and scores, manuscript and printed, in support of every point or argument, however insignificant.

Dr. Abert begins with a general survey of Monteverdi's dramatic music. She considers not only the three surviving full-length operas but also a fragment like the *Lamento d'Arianna* and shorter works like the opera-ballet *Il Ballo delle Ingrate*. Her discussion is illustrated with copious examples from other music by Monteverdi, notably the madrigal-books. We can fully understand now the truth of Professor Bukolzer's apparently paradoxical remark that the really striking feature of *Orfeo* is not the orchestration or recitative but the frequent use of "closed", independent song-forms. Dr. Abert demonstrates, however, how superior Monteverdi's recitative is in its melodic inflections and expressive power and in the arrangement of the words to that written by the common run of composers, especially those who, like Domenico Mazzocchi and Filippo Vitali, wrote operas for Rome. If Caccini and Mazzocchi had really understood how to handle recitative and pathetic *arioso*—and indeed the Sicilian Sigismondo d'India was almost the only composer of the time apart from Monteverdi who did—they would have had less cause to complain about the "*tedio del recitativo*" of even their own operas.

In her more detailed discussion of Monteverdi's dramatic works Dr. Abert includes a long and quite admirable study of the opera-libretti of the age, upon which she rightly bases her study of the music. She gives examples from the libretti provided for Monteverdi himself before and after he had hacked them about to suit his own dramatic purpose: his discerning treatment of his librettists is indeed no less fascinating a subject for study than the relations between, say, Verdi and Boito. The libretto, and consequently the music, of a late opera such as *L'Incoronazione di Poppea*, based on an historical subject and produced in a public opera-house, is quite different from that of an early work like *Orfeo*, which was a product of the rarefied atmosphere of an Academy: the later work is much more "human" and "personal". There were therefore more opportunities now for characterization in the music; such opportunities also became more frequent as comic scenes began to take their place in the scheme of an opera. Dr. Abert makes much, perhaps too much, of this new development in Monteverdi's art. The loss of all the full-length operas that Monteverdi is known to have written between 1607 and 1641 is a serious obstacle to a balanced assessment of his dramatic music. Dr. Abert's painstaking account of the various features of the music of the late operas might, however, have been made more authoritative if she had taken into consideration the vocal music written between 1607 and 1641 by other Italian composers, notably those such as Grandi and Berti who published song-books in Venice after about 1620. It is most instructive to study in

these books the emergence of what, following Bukofzer, we may call a "*bel canto*" style and of the form of recitative and *aria*. These were two prominent features of the operas produced in the first Venetian opera-houses. But Dr. Abert has unearthed so much new material by looking at other previously untapped sources that it seems rather churlish to take her to task for ignoring yet one more source. Her book remains a considerable achievement for which all students of early Baroque music will be grateful.

The format of the book (8 in. x 12 in.) is certainly rather awkward. The large pages, however, afford one advantage: of the innumerable musical examples many are long ones, and the reader can study them in comfort without having to keep turning over the pages every few bars. A list of musical examples, many of which are from unfamiliar works, would have been welcome. The binding is rather flimsy and the print not always distinct. But that, too, is rather a carping criticism, especially from the pen of an English reviewer: for where is the English publisher who would risk publishing the book as it now stands?

N. C. F.

*Die Musik im fruehchristlichen Oesterreich.* By Hans Joachim Moser. Pp. 105. (J. P. Hinenthal-Verlag, Kassel.) 1954.

*Patterns of Protestant Church Music.* By Robert M. Stevenson. Pp. viii + 219. (Cambridge University Press.) 1953. 30s.

It would be hard to find two books more unlike than these two devoted to aspects of Protestant church music. Professor Moser deals intensively with a relatively little known field; he himself calls it a "Pompeii of German musical history". Mr. Stevenson offers a series of isolated studies tracing "the differing musical traditions that have grown up in the various denominations" and "written for church musicians, many of whom serve in denominations with whose musical traditions they have not familiarized themselves". He also seems rather often to assume that they are ill informed generally.

The most solid chapters of Mr. Stevenson's book are the first three, devoted respectively to the attitudes of Luther and Calvin to music in church and to "John Merbecke and the First English Prayer-Book". They may not tell the well informed reader anything he does not know already but they provide useful introductions to their respective fields. The same may be said of the three chapters on Bach, although two of them are not particularly germane to the subject of the book; but "Handelian Oratorio", while undoubtedly Protestant, is certainly not church music. In this chapter Mr. Stevenson makes a number of rather odd statements. One is pulled up at once by the assertion that Handel could not speak English "even passably well". And the criticisms of the oratorios other than *Messiah* can only be described as quaint: Samson's "Why does the God of Israel sleep?" is "questionable", *Saul* "cannot be presented to-day", *Judas Maccabaeus* and *Alexander Balus* "are both unwelcome to-day because their stories . . . are not esteemed", and *Theodora* "cannot win general acceptance in church circles". If true, this is very sad and quite enough to make the heathen rage furiously.

After this we leave music altogether for chapters on Watts' hymns, John Wesley's first hymn-book (the *Charlestown Collection* of 1737), the hymn-texts of J. M. Neale—and Moody-and-Sankey! There is a chapter—biographical, not musical—on Samuel and S. S. Wesley, though it is not clear what they are doing among the "patterns of Protestant church music", and finally, for good measure, we are given two appendices on "Twentieth-Century Papal Pronouncements on Music" and "The Jewish Union Hymnal".

Professor Moser's study must be taken more seriously, though its interest is limited by its specialization. At first he is on relatively familiar ground, or at least on ground familiar to students of musical history. More than one ruler inclined, like the widowed Maria of Hungary, to Lutheranism before finally returning to the old faith; some Catholic monarchs—notably Maximilian II, who wished to be "neither Papist nor Evangelical but 'Christian'"—were tolerant; there were crypto-Protestant or Protestant-sympathizing musicians in Court service under the Habsburgs just as there were crypto-Catholic ones under Elizabeth I; Ferdinand I's *Oberkapellmeister*, Arnold von Bruck, could publish settings of Lutheran songs and appears to have been in friendly relationship with the

Lutheran publishers Rhaw and Ott. So the opening chapter deals with such composers as Bruck, Thomas Stoltzer, Balthasar Resinarius and Benedict Ducis, musicians who may not be of international importance yet occupy honoured places in the history of German music. As late as the second decade of the seventeenth century, the Prague Protestant Christoph Demantius—whose *John Passion* is fairly well known—could dedicate compositions to the Emperor Rudolf II. (Demantius was a Sudeten German.) But by this time Protestantism in Bohemia had been driven mainly to the provinces (Czech Utraquists and Sudeten Lutherans) and the storm of the Thirty Years War was about to break; after the Battle of the White Mountain, the Protestant intelligentsia of Bohemia went into exile or recanted or went underground.

Much the same happened at the same time in Lutheran centres in Austria proper: Linz and Steyr. Paul Peurl, composer of the well-known dance suites and a Protestant organist, came to grief at Steyr even earlier. And so the unhappy story goes on until the expulsion of the Salzburg Protestants in 1732. The musical historian finds himself on ever more contracted ground, dealing with humbler figures, practically nonentities. To say this is not to deny the value of localized history but only to indicate its limited interest.

Professor Moser's book was written in 1938-41 and he long believed the manuscript to have been destroyed in an air-raid. (It actually lay for a year in the ruins of Hermann Zilcher's house at Würzburg.) In 1949 *Musica Disciplina* published what was described as "a short excerpt" from it in English; it now appears that this "excerpt" was really a *précis*, or drastically shortened version, of the entire book.

*Johann Melchior Glettes Motetten; ein Beitrag zur schweizerischen Musikgeschichte des 17. Jahrhunderts.* By Hans Peter Schanzlein. (Publikationen der schweizerischen musikforschenden Gesellschaft: Serie II, Vol. 2.) Pp. xv + 143. (Verlag Paul Haupt, Berne.) 1954. Fr./DM.9-80.

A typical German doctorate thesis: Glette (1626-c.1684), a Swiss by birth who became *Kapellmeister* of the cathedral at Augsburg at some time in the 1660s, published a few collections of Masses, motets and instrumental *Tafelmusik* of no great distinction. His two sets of motets (op. 1, 1667, and op. 5, 1677) are here analysed stylistically with a care and thoroughness worthy of the music of a great master. Even the claim that these works have a place in Swiss musical history seems a little tenuous, although a selection from the motets, with some specimens of Glette's Psalms, op. 2, and Litanies, op. 6, is to be published shortly in volume IV of the *Schweizerische Musikdenkmäler*. Glette seems to have been an honest craftsman, with hardly a spark of individuality. G. A.

*Schubert-Museum der Stadt Wien. Gedenkschrift für Besucher des Museums.* By Otto Erich Deutsch. Pp. 31. (Verlag für Jugend und Volk.) 1954.

Amongst small, but useful, contributory factors to Schubertian studies, there is a number of books and articles which one might group in an "Official-Guide" category! Into this category, to give a few examples, one would put the splendid Catalogue of the 1928 Schubert Centenary Exhibition in Vienna; the list of Schubert's MSS. in the former Prussian State Library which was compiled by Robert Lachmann; the Catalogue of the recent exhibition of Schwind's paintings in Vienna; and, certainly, the book under review, which is the most recent of the "Official Guides"—Otto Erich Deutsch's "*Gedenkschrift*", a Guide-book for the Schubert Museum, which is housed in the composer's birthplace, §4 Nussdorfer Strasse, Vienna 9.

The book is short, but contains a great deal of information in its small compass, and it is well illustrated. The first section deals with the immediate neighbourhood of the Himmelpfortgrund suburb of Vienna where the birthplace stands: touching upon its various social, civic, educational and ecclesiastical aspects. Then comes an account of Schubert's father and mother—scanty enough information, but not without piquant touches to redeem its matter-of-fact nature. The struggles of Franz Theodor Schubert, the composer's father, to establish a name and a position as a schoolmaster, without any favoured start and without any influential wire-pulling, give rise to Professor Deutsch's

best pages. The house in which Schubert was born, basically unchanged but considerably tidied up and beautified in the last forty or so years, served as home and schoolhouse. We read

Even if one could imagine how Schubert's father, at the start of his career, could educate his scholars in one and a half rooms, it is well-nigh impossible to understand how Schubert's mother, in one room and a kitchen, bore a further twelve children between 1786 and 1801 and provided for the five who survived infancy.

Exactly. The composer's childhood was passed in circumstances of penurious want and desperate striving to make ends meet, and one's admiration for Schubert senior grows as we read of his untiring service to school and family, until the triumphant outcome of his years of struggle emerges when, in 1818, he moved to a new Schoolhouse, as Master, in the Rossau suburb, and, in 1826, was awarded the Freedom of the City of Vienna.

In touching briefly on places in the immediate neighbourhood of the birthplace, Professor Deutsch is able to sketch in a good deal of relevant material on Schubert's life and characteristic qualities.

There are eight sections devoted to important exhibits in the Museum. They deal with (1) Schubert's various lodgings, and the inns in which he loved to meet congenial friends and fellow-musicians; (2) the Conscription Form which, giving Schubert's height (4 ft. 11 in.), disposes of the legend that he took up schoolmastering to evade conscription, for he was thus short of the minimum height for military service, 5 ft.; (3) the contemporary portraits of Schubert; (4) the two famous water-colours which Leopold Kupelwieser painted at Atzenbrugg in 1820 and 1821; (5) the even more famous sepia drawing by Schwind, called "A Schubert Evening at Spaun's"; (6) Schubert's friends and singers; (7) Schubert's Monument; (8) Schubert's Posthumous Effects.

Professor Deutsch's researches into civic documents in the Vienna City Archives have yielded entirely fresh information about Schubert's birthplace which is embodied for the first time in this little "Guide Book". Briefly summarized this new information comprises these facts: (1) the school in the Himmelpfortgrund was not the only one in the district, as was believed hitherto, since the records of five others have been found; (2) when Schubert's father took over the school it was not in the Säulengasse at all, but already established in the Nussdorfer Strasse house where Schubert was born; (3) an old record-book of house taxes (1787-8) shows that Schubert's father rented two "flats" in this house, one, evidently, for his school, the other for his family. This disposes of the doubts recently felt by some investigators in Vienna, as to whether the birthplace of Schubert was actually in the house now used as the Schubert Museum. A "flat" consisted of one room and a small kitchen.

There are some apt and well chosen illustrations which enhance the value of the book as a "Gedenkschrift" for the departing visitor: front and courtyard views of the house itself, the birthroom, the title-page of the MS. of *Gretchen am Spinnrade*, Schwind's pen sketch of Schubert's work-room (1821) and his "Schubert Evening" drawing, both of Kupelwieser's water-colours, and the Dialer bust of Schubert made in 1829 for the original monument. The frontispiece is a reproduction of Josef Teltscher's lithograph of Schubert made in 1825.

M. J. E. B.

*Franz Schubert: Briefe und Schriften* (Vierte, vermehrte und erläuterte Ausgabe). By Otto Erich Deutsch. Pp. xxiii + 229. (Verlag Brüder Hollinek, Vienna.) 1954.  
*The Schubert-Mayrhofer Songs*, with translations by E. G. Porter. Pp. 96. (Radcliffe House, Peckham Rye, London.)

Professor Deutsch's collections of Schubert letters and documents in German and English will soon present a minor problem for bibliographers. They began in 1919 with the first edition of the present book, and even the English version (1928) of the second edition (1922) contained additional material; the contents consisted of letters and other Schubert writings only, the "documents" being reserved for another volume. So far the most satisfactory of Deutsch's Schubert books is the monumental "documentary biography", translated by Eric Blom and published by Dent in 1946, which contains both

letters and documents. The present volume contains Schubert's own letters and other writings, plus all the known letters addressed to him, without the other documents, and includes commentary based to some extent on that in the big English edition; it also gives information lacking in the English edition—particulars of ownership of the autographs, and details of first publication. It would be impertinent to praise Professor Deutsch's scholarship in this field where he has no rivals.

E. G. Porter's little privately printed collection of Mayrhofer poems set by Schubert—originals and singable translations printed on facing pages—also owes something to Professor Deutsch, who gave "information on the original verse form of some of the poems" with which "Schubert took considerable liberties". It would have been interesting to have been told much more about these liberties; we learn, for instance, that the last two lines of *Freiwilliges Versinken* "have been much altered by Schubert" but still do not know what Mayrhofer wrote. But the booklet is intended for singers, who will ignore it, rather than for scholars.

*Bibliographie des Musikschriftums (1950–1951).* By Wolfgang Schmieder. Pp. xi + 247. (Verlag Friedrich Hofmeister, Frankfurt.) 1954.

*Musikbibliographische Beiträge.* By Åke Davidsson. Pp. 118. (Lundeqvistska Bokhandeln, Uppsala.) 1954.

"Haydn's Settings of Scottish Songs in the Collections of Napier and Whyte" (*Edinburgh Bibliographical Society Transactions*, Vol. III, pp. 85–120). By Cecil Hopkinson and C. B. Oldman. 1954.

"Thomson's Collections of National Song, with special reference to Haydn and Beethoven, *Addenda et corrigenda*" (*ibid.*, pp. 121–4). By Cecil Hopkinson and C. B. Oldman.

Dr. Schmieder's valuable bibliography of international writing on music has a double ancestry; on the one hand it represents a resuscitation of the *Bibliographie des Musikschriftums* started in 1936 under the auspices of the Staatliches Institut für deutsche Musikforschung and the editorship of Kurt Taut, which succumbed after 1939; on the other it grew from a catalogue of articles in periodicals which Dr. Schmieder prepared for the music section of the Stadt- and Universitätsbibliothek at Frankfurt. Schmieder has modified Taut's methods to some extent; in particular he has abandoned the ideal of completeness and accepted the risks of selectivity, a hazardous but perhaps inevitable decision. (Anyone who has used Taut's great Handel bibliography in the *Handel-Jahrbuch* must have been maddened by the amount of rubbish he included; but apparent rubbish is always liable to include something useful.) No bibliography is free from error and this one contains a fair proportion of both venial slips—the present reviewer is credited with the authorship of a book he merely edited—and blunders such as the bisection of a famous Russian composer into "Dargomyžskij, Alexander" and "Dargomyžskij, A. A.". An eminent Soviet critic is similarly divided between "Jarustovskij, Boris" and "Jorustowski, B."/"; indeed the Slavonic entries are, naturally, the weakest throughout but those who use them will not long be misled.

Åke Davidsson's *Beiträge* are byproducts of his catalogues of printed music of the sixteenth and seventeenth centuries in the University Library at Uppsala and other Swedish libraries (already reviewed in these pages). The first and by far the longest describes at length some of the rarities in those libraries, including such *unica* as Médard's "Pièces de guitare" (Paris, 1676) and John Abell's "Airs pour le Concert . . . Au Doule" (Amsterdam, 169?). Sometimes a copy in a Swedish library suggests an interesting digression; thus the 1608 edition of the "Chansons à cinque parties" by Sweelinck and Verdonck at Norrköping provides the pretext for a discussion of the problem of the first edition, and Mr. Davidsson comes down on the side of Bergmans who held that "1584" in Phalèse's preface is a misprint and that the 1594 edition is really the first. One particularly tantalising *unicum* at Uppsala is a printed second-violin part of "Arien aus dem Singe-Spiele Oronites genant", that is to say, from Johann Theile's *Oronites*, one of the earliest

of all Hamburg operas: tantalising because, but for eleven arias discovered in *Citrinchen* tablature in 1938, nothing else of the music survives. Yet this evidence that the work was printed, at least partially, encourages one to hope for its eventual recovery. Mr. Davidsson's other studies deal with German *pièces d'occasion* from the sixteenth and seventeenth centuries, and with the literature on the history of music-printing.

Mr. Hopkinson and Mr. Oldman have now published a "supplement" to their valuable study of "Thomson's Collections of National Song" (to which they also print additions and corrections). Even before Thomson, William Napier had published arrangements of Scottish songs by Haydn and thereby got himself out of considerable financial difficulty. (Whether Haydn was paid, or gave Napier the settings as a present, is a point discussed here.) Napier's *A Selection of Original Scots Songs in Three Parts. The Harmony by Haydn* came out in 1792, and another volume followed in 1795: 150 songs in all. Thomson did not draw Haydn into his own scheme until later; his earliest Haydn settings appeared in 1802—and he immediately found himself outbid by an Edinburgh rival, William Whyte, who published the first volume of *A Collection of Scottish Airs, Harmonized for the Voice & Piano Forte. . . . By Joseph Haydn Mus. Doct.* in 1804 and a second volume in 1807: 65 songs in all. Hopkinson and Oldman have now printed a thematic catalogue of both the Napier and the Whyte collections, with the *Six Admired Scotch Airs Arranged as Rondos . . . by Dr. Haydn* published by Thomson's London agent Preston c. 1805, with cross-references to settings duplicated in Thomson's collections: a most welcome addition to Haydn bibliography.

*L'orchestra.* By various authors. Pp. xii + 199. (Barbera, Florence.) 1954.

This is a collection of essays by Italian, French, German and English authors, dedicated to the memory of Gino Marinuzzi. Not all are fresh; Dr. Carner's study of Mahler's re-orchestration of Schumann's symphonies is, if I am not mistaken, a translation of one that appeared in THE MUSIC REVIEW in its early days; Hans Hoffmann's contribution is a translation of his admirable article "Aufführungspraxis" in the first volume of *Die Musik in Geschichte und Gegenwart*; Dr. Redlich's "Monteverdi e l'orchestra" also covers familiar ground. Eugène Borrel's essay on the instrumentation of eighteenth-century French symphonies opens up a subject that will be fresher to most readers; we know so much less about the *suites de symphonie* and *concerts de symphonie* of Mouret, Aubert, Mangean, Rebel and others than we do about the Mannheimers that one's interest is easily stirred. It is noteworthy to find the influence of Lully's five-part string-writing persisting well into the middle of the eighteenth century. First place among the curiosities M. Borrel brings to light must be given to Rebel's *Les Élémens* (1737), a programme-symphony beginning with Chaos and proceeding through Earth, Fire, Air, Birds and Water to a *sciolante* and final *capriccio*. Chaos opens with a seven-note "chord", consisting of all the notes of the harmonic minor scale.

Lully figures again in an essay on interpretation by Marc Pincherle, who (a little naively, it seems) deplores that "conductors of very great talent and refined culture are imperfectly informed and show a certain embarrassment in music earlier than Beethoven's". His observations are based on Georg Muffat's preface to his *Florilegium secundum*.

Perhaps the most important contribution is Antonino Pirrotta's on Cesti's early operas in general and *Orontea* in particular. The music of this famous work is often said to survive only fragmentarily; it appears that three complete scores exist. Pirrotta prints eight pages of excerpts but there is a clear and strong case for a complete scholarly edition.

G. A.

*Anton Bruckner: Ein Bild seiner Persönlichkeit.* Ed. Willi Reich. Pp. 115. (Benno Schwabe, Basle.) 1953. Fr. 5.25.

There is a growing custom in German-writing countries to select and collect various documents (more or less authentic, and more and more well known) of and about a great composer, make them sell, and bore the knowledgeable to death. It is all part of our

cud-chewing culture which, if it lasts much longer, will flood us with tomes of documents "ingeniously selected" (as the present cover has it) from ingeniously selected collections of documents. Exceptionally enough, however, Willi Reich's "modest attempt to attract even those who still stand outside [Bruckner's] work by acquainting them with the artist's lovable personality" would have far more of a function in the English- than in the German-speaking world, where frequent Bruckner performances leave the outsider little excuse for not acquainting himself with the music direct, and where many of these documents are known anyway (though one of Reich's sources\* is not yet known enough and should—repetitions aside—be read in full).

A few samples, then, in British ternary form—(A) humorous, (B) serious, and (M) Rather Funny.

(A) Siegfried Ochs recounts that after he had conducted the repeat performance of the *Te Deum* at Berlin on 8th January, 1894, Bruckner was so filled with gratitude that he proceeded to kiss every female member of the chorus as she came down the steps from the platform. After about ten such proofs of his enthusiastic appreciation, a maiden appeared "whose charms had faded in Lenten times long past. Shyly she approached Bruckner to receive her due, but he turned round and cried out: 'No! I won't have that one!' " (in the original dialect: "Na! Di mag i not!"). Bruckner's next expression of gratitude was to slip a twenty-mark coin into Prof. Ochs' hand. "Startled, I declined, whereupon he said: 'All right then, if you don't want it, give it to the timpanist.' 'But why?' 'It's for the B!' " ("Na, wenn Sie's not wolln, dann geben Sie's dem Pauker!"). "Ja, wofür?" ("Dös ist für das H!"). Ochs had added a third kettle-drum tuned to B at the beginning of the piece (for the B major passage after the C major section with timp. accompaniment), and when he now asked Bruckner why he hadn't prescribed the third drum in the first place, Bruckner "replied with a cunning smile: 'What an idea! A third drum in a Bruckner work! What about Hanslick?!" ("Ja, was glauben S' denn! A dritte Pauken beim Bruckner! Und der Hanslick?!").

The meeting with Brahms (in the restaurant "Zum roten Igel" on 25th October, 1886) was, to begin with, a highly embarrassing affair, until Brahms broke the silence: "Well, let's have a look at the menu!" . . . "Ah, smoked pork with dumplings and cabbage, that's my favourite dish!" Whereupon Bruckner: "You see, Doctor, smoked pork and dumplings, that's the point where we two understand each other!" ("Seng'ns, Herr Dokta, Gselchts und Knödeln, das ist der Punkt, wo mir zwea uns verstehn!").

(B) Intermezzo during Bruckner's lecture at the Vienna University on 11th January, 1892: "They used to call Beethoven a musical swine and said his place was the lunatic asylum. I say to myself—what are all these words, the only thing is to write, without looking either right or left. By the time Hanslick understands my stuff I'll be gone anyway. One day they call me a fool, the next day a master. Let them shout as much as they like. If what I write is good it will stay; if it isn't, it will perish". Schonberg had little in common with Bruckner, but on p. 3 of the *Jakobsleiter* he wrote (Dika Newlin's translation): "Whether right or left, whether forward or backward— one must always go on without asking what lies before or behind one. That should be hidden; you ought to—nay, *must*—forget it, in order to fulfil your task". Great minds don't think alike, but they know alike.

(A<sup>1</sup>) All who know Willi Reich personally are aware of his finely critical sense of literary fun (which manifests itself more generously in the coffee-house than in his more restrained writings); he will no doubt be ready to savour the delectable flavour of his own grammatical howler on p. 62 which, fortunately, is directly translatable into English. He is in the habit of correcting the more obscure passages in Bruckner's dialect by translating them, in brackets, into German proper. At the juncture in question, Bruckner

\* *Vorlesungen über Harmonielehre und Kontrapunkt an der Universität Wien*. By Anton Bruckner, ed. Ernst Schwanzara. (Österreichischer Bundesverlag für Unterricht, Wissenschaft und Kunst, Vienna, 1950.) Incidentally, Reich's incomplete reference (he does not even quote the title) would make it difficult for the interested reader to trace the book.

says, "I think, if things went wrong at the Last Judgment I'd present the score of the *Te Deum* to our Lord . . .," etc.; "I glaub, wann's beim Jüngstn Gricht schief gang, mocht i unserm Herrgott die Partitur vom TeDeum hinthaltn . . ." etc. The "gang" is the (Upper-Austrian) dialectal version of "ginge", i.e. the subjunctive "went"; in other words, Bruckner employs a dialectal form of a correct grammatical construction. Reich's explanatory correction of the verb, however, is ungrammatical: "... wann's beim Jüngstn Gricht schief gehen würde . . .", i.e. "if things would go wrong at the Last Judgment . . ."

H. K.

*Neue Musik in der Entscheidung.* By Karl H. Wörner. Pp. 347. (Schott, Mainz.) 1954.

In 1949 Karl Wörner published his *Musik der Gegenwart-Geschichte der neuen Musik* which I discussed at some length "as the first attempt at a general assessment of modern music undertaken in post-Hitler Germany" (*Music and Letters*, January, 1950, p. 86 ff.). He now offers a completely re-written new version which—handsomely produced, well documented and lavishly illustrated—outclasses the older book in several respects. The centre of gravity has shifted to the period after 1918, with the music of the "Tristan-generation" (so amply discussed in 1949) all but excluded. The new book includes the most recent *bêtes-noires* of current music-criticism: electronic music, *musique concrète*, "punktuelle Musik" and the experiments in purely rhythmic organization undertaken by Varèse, Hermann Heiss, Milhaud and others. It also strives to give competent information on serial technique, on the problems of tonality, on musical folklore and on the changing styles in modern opera. It even makes a brave attempt to assess (in few pages) the history of Western music from the days of Philipp de Vitry down to Schönberg and Stravinsky. There are pertinent thumbnail sketches of Bartók, Stravinsky, Prokofiev and Hindemith, together with interesting marginal notes on great outsiders such as Scriabin, Janáček and Charles Ives. The pages devoted to Schönberg and his two chief disciples—although written with equal sympathy and with a welcome lack of prejudice—are occasionally marred by inaccuracies. Wörner's assertion that Schönberg's correspondence with Alban Berg remains inaccessible and unusable to date (*cf.* p. 57) seems hardly tenable in the light of recent publications. Some important letters of Berg addressed to Schönberg have been lately published by Richard S. Hill (*Musical Quarterly*, Jan., 1953, p. 134 ff.) and by myself (*Oesterreichische Musikzeitschrift*, May, 1954, under the title "Der Symphoniker Alban Berg"). It also seems odd to illustrate a discussion of Webern, hailed here as "the ancestor of electronic music", by a music-example taken from his op. 3, composed as long ago as 1909. There are some factual errors in the new book, although appreciably fewer than in the issue of 1949. Perhaps the worst "howler" occurs on p. 168—a bland statement of Georges Enesco's alleged death in 1944 in New York.

It seems a pity that Wörner's book still clings to the outmoded method of approaching modern music mainly from the national angle. He finds moving words of sympathy for the lot of emigrating artists and he fully appreciates the fact that the diameter of modern music has been chiefly extended through the agency of these innocent victims of modern power-politics. Yet, Wörner is still so strongly obsessed by the national outlook on art that a composer of Franz Reizenstein's stature (whom he expressly mentions on p. 110 as Hindemith's pupil) can find no place in this encyclopedic book. It is also interesting to note that Jewish music (discussed at length and with remarkable insight in the volume of 1949) has to take a back seat in the new version. Even the paragraph on Ernest Bloch (of whose music Wörner is a real connoisseur; *cf.* his scholarly article in Blume's *Die Musik in Geschichte und Gegenwart*) has been severely curtailed, while other "Jewish nationalists", such as Lazare Saminsky and Michael Gnessin, have been pigeon-holed as Americans and Russians respectively. If this attitude of indifference towards Jewish aspirations in music indicates the beginning of a retrogressive tendency or of a certain hardening of heart, it must be deplored.

That younger German composers take pride of place, especially in the chapters on opera, choral music and church music, is only to be expected in a book whose author is a

well known expert on new German music. Yet, one can only note with regret the odd contrast between the terse comment on the emigrating Kurt Weill's truly epoch-making "*Song-Shi*" and the generous treatment accorded to Carl Orff, the clever exploiter of Weill's original technique. The Western observer may perhaps also be permitted some doubts, when confronted with a telescoped history of the modern symphony (starting in 1911, the year of Mahler's death) from which the symphonies of Vaughan Williams, Bax, Rubbra, Sibelius and Nielsen are totally excluded.

As in the case of the older volume, Wörner's new book is most eloquent and informative on German composers, especially those at present domiciled in the Western zones. His accounts of the symphonies of J. N. David and K. A. Hartmann, of Boris Blacher's experiments in "variable metres" and "abstract operas", of Herbert Eimert's fascinating electronic music studio in Cologne and—last but not least—of highly gifted and remarkably versatile young Germans such as Hans Werner Henze, Karlheinz Stockhausen (whose indigenous electronic "compositions" deserve close attention), Gisela Klebe and Bernd A. Zimmermann are written with undeniable authority and with commendable restraint. These chapters are invaluable to the student of modern music who, enjoying the factual pithiness of their style and delivery, is willing to overlook the *lacunae* and inconsistencies in other parts of the book.

H. F. R.

## Reviews of Music

R. Vaughan Williams. *Hodie* (This Day): a Christmas cantata for soprano, tenor and baritone *soli*. (Oxford University Press.) Vocal score, 12s. 6d.

The composer has compiled the text of this cantata from poems of various periods, linked by narrative passages borrowed or adapted from the Gospels. These narrative passages are set to a folksongy-plainsongy, altogether Vaughan-Williamsian sort of *arioso* sung by "a few trebles (preferably boys)" in unison, with quiet organ accompaniment; it is nothing new but it is beautiful. And the same may be said of the work as a whole. The settings of portions of Milton's Nativity Hymn, of Hardy's "Oxen", George Herbert's "The shepherds sing; and shall I silent be?", and W. Ballet's "Sweet was the song" are new songs in an old vein—and for that reason will be specially welcome to those who love this vein better than more recent developments of the composer's mind. Some passages hark back as far as the *Sea Symphony* in style. What is new is the deplorable "March of the Three Kings", who appear to have set out from a Persian market, a Chinese temple and an English monastery garden.

Alan Rawsthorne. String Quartet no. 2. (Oxford University Press.) Score, 7s. 6d.

This is a light-weight work, beautifully written but leaving one wondering *why* it was written. One does not ask of a composer that everything he does for quartet shall be portentous—finished masterpieces written under strong creative compulsion; but this new work carries still further a tendency noticeable in other recent works by Rawsthorne, a tendency toward the inconsequential and unmotivated, toward sketchiness not of texture but of structure; fifty years ago one would have suspected him of concealing some emotional programme. The charming muted third movement and the finale—*because* of its variation form—are the most satisfactory parts of the Quartet. But Mr. Rawsthorne must be careful or he may turn from being the Rawsthorne of contemporary English music into being its Frank Bridge.

Ernst Kfenek. *Five Prayers*, for women's voices. (Universal Edition.) Vocal score, 2s. 3d.

Nikos Skalkottas. *Andante sostenuto*, for piano solo, ten wind instruments, timpani and cymbals. (Universal Edition.) Score (revised by Walter Goehr), 8s. 6d. *Ten Sketches*, for strings. (Universal Edition.) Score, 6s.

Kfenek's *Five Prayers* are a further essay in a vein he has exploited earlier, that of dodecaphony-made-easy. One is tempted to say that, whatever its intrinsic value, such music performs a useful function by providing an atmosphere in which the Ordinary Listener (or performer) can get acclimatized to the twelve-note world; but, as with all easy educational composition, there is always the danger that inferior quality may be as repellent as idiomatic difficulty. Kfenek has based his work on a row with the easiest possible intervals (leaps of perfect fifths and a fourth, steps of a tone—with only one semitone) and plenty of tonal associations, so contrived that its first half reversed is almost identical with a transposition of its second half and, of course, *vice versa*. First, to the words of the Lord's Prayer, we are given the row itself, its inversion, its reverse, the inverted and reversed form, and the original row again (with transpositions), all *unisono* and unaccompanied. Having thus planted the row firmly in our ears, Kfenek uses fragments of it as a so-called *cantus firmus* around which he has freely composed settings of five poems from Donne's *Litanie*. The result is not really dodecaphonic and not very good music.

Whatever liberties Skalkottas takes with the strict twelve-note technique—and sometimes he abandons it altogether—he is always true to its essential nature as Schönberg conceived it. (Skalkottas was a pupil of Schönberg's in Germany for five years up to 1933 when he returned to his native Greece, where he died in 1949.) The *Andante sostenuto* is very Schönbergian; the *Ten Sketches* (originally composed for string quartet, but later provided with a double-bass part for orchestral performance) are more relaxed but even they make few concessions to performer or listener. This is difficult music in every sense: difficult to read, difficult to play, difficult to apprehend. One gets a number of hints that it might be worth while to conquer the difficulties, but the real trouble lies in the introvert nature of it all. The prefatory note to the *Ten Sketches* tells us that Skalkottas lived in Athens from 1933 to 1949 "very much in a world of his own" and one is frequently reminded, particularly in the *Andante sostenuto*, of another composer who lived "very much in a world of his own": Skryabin. Here is the same exquisitely refined workmanship, the same disregard of practical considerations, the same high norm of dissonance. Such composers cannot be said to ask too much of one, for they ask nothing, presumably the creative act and the joy of craftsmanship satisfy them.

Bodin de Boismortier. Sonata, op. 7, no. 5, for three flutes or alto recorders. (Boosey & Hawkes.) Score, 3s. 6d.

G. P. Telemann. *Set Sonatine per violino e pianoforte*. (Boosey & Hawkes.) 5s. 6d.

These two publications may be fittingly reviewed together for they are nearly contemporary. Telemann's Sonatinas were originally published at Frankfurt in 1718; Boismortier's Sonata is said to be from "Oeuvre 7", and as his "Oeuvre 6" was published in 1725 the editor (Conrad H. Rawski) is perhaps justified in giving the same date to the present work. But there is a slight mystery here; this edition is said to be based on a mid-eighteenth century French manuscript of three part-books of "*Pièces à trois Flûtes de Mr. Boismortier Oeuvre 7e*", containing six sonatas, while according to Fétis the published op. 7 consists of trios for flute, violin and *continuo*. Is the MS work an adaptation of this? However that may be, this is a delightful work and one hopes Mr. Rawski will publish its five companions. The second movement, *allegro*, like the third *Brandenburg* Concerto, makes use of what one might call the "mock *concerto grosso*" principle: *tutti ritornelli* being suggested by unisons of the three instruments.

Both Mr. Rawski and Mr. Louis Kaufman, who has edited the Telemann, show us clearly what their editing consists of and what is original text; and Mr. Kaufman has

worked out the keyboard *continuo* part—the sonatinas were of course not originally published "*per violino e pianoforte*"—while (in his own words) "all of the composer's original figured basses have been conserved for those knowing practitioners of the older instrument that might prefer to utilize their own ingenuities". It may be added that the Sonatinas represent the better Telemann, easier but not so very inferior counterparts of the Handel solo sonatas. But why Mr. Kaufman claims for Telemann "an honoured place among the significant precursors of Mozart" is a mystery.

Monteverdi. *Il primo libro de madrigali* (ed. G. Francesco Malipiero). (Universal Edition.) 20s.

*Il secondo libro de madrigali* (ed. G. Francesco Malipiero). (Universal Edition.) 24s.

Selected madrigals (ed. H. F. Redlich). Schott. ("*E dicea luna sospirando*", 1s., "*Sfogava con le stelle*", 1s., "*Cor mio mentre vi miro*", 1d.)

Although Malipiero's complete edition of Monteverdi has come under heavy fire in recent years, one must welcome the reprint of it heralded by these two volumes; it may be imperfect, as all existing "complete editions" are imperfect, but we have nothing to replace it. Moreover these early volumes have suffered less from specialist attack than the later ones.

Dr. Redlich, one of the foremost attackers, is now coming forward with his own edition of separate madrigals. Although this is eminently a "performing edition", with English translations and piano reductions (and transposition when this eases matters), it is free from dynamic markings and it offers some critical apparatus—two points in which it is superior to the Malipiero edition. But the critical apparatus is sometimes careless; for instance, we are told that at bar 102 of "*E dicea luna sospirando*" "the semitone clash between the 2 sopranos is evidently intended"—but the clash is not semitone.

J. S. Bach. Cantata 151, "*Süßer Trost*". Ed. Vittorio Gui. (Boosey & Hawkes.) Full score, 15s.

Cantata 161, "*Komm, du süsse Todesstunde*". Ed. Vittorio Gui. (Boosey & Hawkes.) Full score, 15s.

These two cantatas are not simply "edited" by Gui. They are "arranged", and most objectionably arranged. The *continuo* is completely discarded and replaced by generally un-Bachian string parts. The opening aria of "*Komm, du süsse Todesstunde*" not quite un-Bachian string parts. The chorale melody which Bach has expressly only suffers from this plaster of strings; the chorale melody which Bach has expressly given to the organ is here given to a pair of horns and a pair of bassoons who are to blast it forth *forte* with every note accented. The following recitative now becomes a *recitativo* (Bach) *accompagnato* (Gui); even at the end, where Bach has expressly written *tasto solo*, his unwanted collaborator not only refuses to be quiet but perversely indulges in the extra-ingenuity of quasi-imitation and writes "*marc.*" so that we shall not miss it. In the next aria, "*Mein Verlangen*", Bach himself has written string parts. But is Mr. Gui defeated? Not a bit. He improves the parts by adding double stops for second violins and violas and (delicious touch) reinforces the firsts at the opening, and the tenor soloist later, with a solo cello playing *dolce*. The silences of Bach's strings are filled in and, although this edition is peppered with dynamic markings (with  $\equiv$  as favourite), the *pianissimo* and *fortissimo* of the Bach-Gesellschaft edition—which presumably have some authority, despite rather unsatisfactory sources—are omitted. It is not till we reach the accompanied recitative "*Der Schluss ist schon gemacht*" that we get something like the composer's own text, and even here the "editor" cannot resist daubing in string and flute passages (doubling the voice!) where Bach silenced all but the *continuo*. So one could go on . . . Such an edition might have been pardonable in mid-Victorian times; its publication in 1954 is simply an anachronism.

G. A.

## New Music: A Critical Interim Report

BY

HANS F. REDLICH

(continued from page 168)

## II. VOCAL MUSIC

## (a) CHORAL

Arthur Bliss. *Pastoral*, "Lie strewn the white flocks". For chorus, mezzo-soprano solo, flute, drums and strings. (Novello.) Pocket score. 8s.

Geoffrey Bush. *La belle dame sans merci*. For unacc. chorus and tenor solo. (OUP.) 1s.

Aaron Copland. *In the Beginning*. For mixed chorus *a cappella* with mezzo-soprano solo. (Boosey & Hawkes.) 5s. 6d.

Hans Gál. Four Part Songs for mixed voices. (Boosey & Hawkes.) Prices: no. 1: 7d.; no. 2: 7d.; no. 3: 10d.; no. 4: 1s.

Darius Milhaud. Cantata from *Proverbs*. For 3-part women's chorus and instr. acc. (Mercury Music Corp., New York.) 60 cents.

*Miracles of Faith*. Cantata for 4-part chorus of mixed voices, solo tenor and piano acc. (G. Schirmer Inc.) 4s. 2d.

Alan Rawsthorne. *A Canticle of Man*. Chamber cantata for baritone, chorus, flute and strings (or piano). (OUP.) 1s. 4d.

William Walton. Coronation *Te Deum*. (OUP.) 3s.

*Orb and Sceptre*. Coronation March (1953). Piano score. (OUP.) 6s.

REDISCOVERY of the madrigal has led to a considerable improvement in the general standard of modern music for unaccompanied chorus. It is indeed a pleasure to observe how intently modern composers everywhere have taken to heart the lessons from Marenzio, Monteverdi, Byrd and Weelkes. That Americans are in the vanguard of this new movement is born out by Aaron Copland's new motet-like composition, *In the Beginning*, which uses words from *Genesis* I/1-II/7 and was first performed at Cambridge, Mass., in 1947. It is a glorious piece of word-inspired madrigalian music, infinitely resourceful in the exploitation of all sonorous possibilities within its restricted medium. A mezzo-soprano acts as reader of the lesson, reciting in "gentle narrative" manner against the humming backcloth of a choral faburden, mostly keeping to the lower mediant. This incompatibility between soloist and chorus results in a most effective stretching of the tonal *dinbitus*. Choral *recitativo*, solo improvisatorial *cadenza* and dramatic *parlando*-effects coalesce cumulatively in a beautiful canonic section of hymn-like transport, praising the miracle that "man became a living soul" with truly breath-taking eloquence. This is Copland's finest choral work by a long chalk, and it should become part of the repertory of every self-respecting choral society intent on singing uplifting devotional music without any traditional mid-victorian stuffness.

Hans Gál's Part Songs on well chosen English poems of widely divergent epochs are equally high on my list of choral preferences. This is vocal chamber music, coming from a great connoisseur of the world of the madrigal and enjoyable in every bar. The songs excel in strophic variations and in melting effects of chromaticized harmonies. Although conceived in the spirit of the Renaissance madrigal, they avoid the "arty" imitation of old styles. In fact they are thoroughly Viennese at heart and would have won a grunt of approval from the Brahms of the *Liebeslieder-Walzer*.

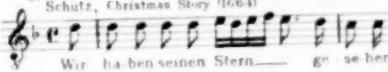
Geoffrey Bush's *La belle dame sans merci* contains beautiful effects of vocal pedal point and of thunderous choral unison. However a greater part of these vocal accompaniments to a narrative solo tenor are based on cloying harmonies *à la* Bax or Delius which—as experience shows—suffer from pure *a cappella* reproduction. Bush's colourful composition would stand a better chance in live performance if its cushioning choral harmonies were doubled by either strings or organ.

Alan Rawsthorne is much more up to date in his choice of poet for his *Canticle of Man*. Words by Randall Swingler have already inspired Benjamin Britten and Alan Bush to some of their finest choral music. It is disappointing to record that they have blatantly failed in Rawsthorne's case, for his musical inspiration seems to flag when separated from its congenial instrumental medium. A philosophically inclined baritone solo contains a lot of flowery *coloratura*, not always helpful to a quick perception of Swingler's profound musings. This habit of decorating words of focal interest with elaborate vocal embroidery has become something of a bore among younger composers under the spell of *Renaissance* music. They seem to forget that pictorial words such as "fiamma" or "Stern" were illustrated by typical stock-in-trade *formulae* of international currency, as may be seen in two examples taken at random from a madrigal of Monteverdi and from an oratorio of Schütz.

## Ex. 1



## Ex. 2



In contrast Rawsthorne's *coloratura*:

## Ex. 2



## Ex. 2



surely lacks the universal pictorial and expressive appeal of the foregoing examples. His Cantata, especially composed for Bryanston summer music school and first performed there in 1952, is scored for flute and strings, thereby providing the difficult choral sections with some well-contrived instrumental support. The work hardly shows Rawsthorne's talent to advantage.

For a somewhat similar combination of intimate vocal and instrumental forces Arthur Bliss wrote his belatedly published *Pastoral*, composed as long ago as 1928 and dedicated to Elgar. This attractively planned "Cantata da camera" is based on a medley of poems from Theocritus and Poliziano to Robert Nichols. Its subject is the magic of the pastoral Idyl, as reflected in Tasso's and Guarini's comedies and their world-wide madrigalian echo. It is really a hymn to Pan. "Pan's Saraband" (for flute, strings and timpani) and Poliziano's madrigal, "Pan and Echo" represent its poetical axis. In the two picturesque corner-movements (Shepherd's holiday and Shepherd's night-song) on words by

Ben Jonson and John Fletcher, Bliss has succeeded in adjusting his own late-romantic idiom to the requirements of madrigalian style. The limpid colours of the instrumental ensemble serve as an attractive foil to the imaginatively handled chorus. This is truly charming music, carried along by immortal poetry on a surging wave of musical inspiration. It successfully anticipates the selective literary methods of Britten's *Serenade* and "Spring Symphony" and it has magnificently stood the test of time.

To register the decline of an authoritative composer is a depressing obligation for the conscientious critical observer, particularly onerous if the reviewer happens to have been a sincere admirer of the great man's artistic past. Darius Milhaud whose magnificent *Christof Colombe* and scintillating "Operas minutes" belong to my cherished memories and whose subsequent indiscriminate production has become the despair of some of my colleagues, has certainly not added to his reputation by the publication of his "Cantata from Proverbs" nor by his *Miracles of Faith*. The less said about these feeble, uninspired, pedestrian and slovenly-composed choral *quodlibets* (written for Jewish choral societies in the US) the better. How a composer of any self-respect could write such crudely unimaginative basses of unrelated faburden fifths as Milhaud in movements 2 and 3 of his "Cantata from Proverbs" is inconceivable. And to find any merit in the obstinate instrumental accompaniment of the other Cantata, fed on scraps from Stravinsky's table, would really require a "miracle of Faith" from any reviewer.

To say that Walton's two compositions, destined for first performance at the Queen's Coronation, are in the nature of officially commissioned *pièces d'occasion* would be both a truism and an understatement. These were intended for service at a unique and unrepeatable occasion in the life of the nation and—sad to say—Walton's genius did not rise to it. How different might not this *Te Deum* have turned out if it had been written by Purcell. And what if Elgar had been asked to compose *Orb and Sceptre*? To conjure up the august figures of England's two greatest composers is to take the measure of Walton's failure. His *Te Deum* fails where Purcell would have succeeded. It is highly competent, most efficiently set, and undoubtedly most respectable according to Edwardian standards. But the work sounds rather as if it had been commissioned for a Coronation in 1901. Its ingenious play with opposing altitudes of men's and boys' voices takes its cue from the grail-scenes in *Parsifal*. Its harmony in general, its choral technique in particular and even its brilliant orchestral varnish nowhere go beyond the borders of the nineteenth century. I wonder if rulers and ruled would have been similarly satisfied had Purcell composed for the Coronation of William and Mary (1689) a *Te Deum* in the then archaic style of Tallis and Byrd?

*Orb and Sceptre* fails for the same reasons. Not because it seems something of an afterthought to the much superior *Crown Imperial*, but because it deliberately harks back to Elgar's magnificently tub-thumping *Pomp and Circumstance* marches of 1902-07, and even to Mendelssohn's Shakespeare-inspired *Wedding March* of 1843. That both compositions are orchestrated with distinction and immaculately turned out is only to be expected from a composer of Walton's fastidiousness. But it is deeply disturbing in his case to be confronted with these inflated trifles after a decade of creative twiddling of thumbs. It is high time that the potentially greatest English composer of his century pulled himself together.

### III. SONGS, MUSIC FOR THE KEYBOARD, CHAMBER MUSIC WITH PIANOFORTE

Benjamin Britten. *Canticle II*, op. 51. 1953. For alto, tenor and piano. (Boosey & Hawkes.) 6s.

Prelude and Fugue on a Theme of Vittoria for organ. 1952. (Boosey & Hawkes.) 2s.

John Buckland. Prelude and 4 Chorales for organ. 1953. (Paterson's Publ.) 3s. 6d.

Geoffrey Bush. Rhapsody for clarinet and piano (or strings). 1953. (Elkin & Co.) 5s.

Aaron Copland. *Old American Songs*. Second set. 1954. (Boosey & Hawkes.) 4s. 6d.

J. N. David. *Choralwerk für Orgel*. Book XI. 1952. (Breitkopf & Hartel, Wiesbaden.)

Howard Ferguson. *Discovery*. Five songs for voice and piano. 1952. (Boosey & Hawkes.) 5s.

Three Sketches for flute and piano. 1953. (Boosey & Hawkes.) 3s.

C. Armstrong Gibbs. *Three Lyrics by Christina Rosetti*, op. 131. 1953. (OUP.) 3s.

Iain Hamilton. Sonata for viola and piano, op. 9. 1954. (Schott & Co.) 8s. 6d.

Wolfgang Jacobi. *Vier Klavierstücke zu vier Händen*. 1954. (M. Hieber, München.)

Alfred Körppen. *Orpheus in Thraxien*. 12. Klavierstücke. 1952. (Breitkopf & Hartel, Wiesbaden.)

Edward Lewis. Two lyric pieces for clarinet and piano. 1953. (Mercury Music Corp., New York.) 60 cents.

Nicolas Nabokov. Sonata no. 2 for piano solo. 1948. (Boosey & Hawkes.) 6s.

Serge Prokofiev. Two Sonatinas, op. 54/1-2, for piano. (Edition Russe de musique—Boosey & Hawkes.) 5s. each.

*Sonatina pastorale*, op. 59, no. 3 for piano. (Edition Russe de musique—Boosey & Hawkes.) 2s. 6d.

Günther Raphael. "Jabonak" for violin and piano, op. 66a. 1951. (Breitkopf & Hartel, Wiesbaden.)

Alan Rawsthorne. *Four Romantic Pieces* for piano. 1953. (OUP.) 6s.

Mátyás Seiber. *To Poetry*. Song cycle for high voice and piano. 1954. (Schott & Co.) 10s. 6d.

Igor Stravinsky. *Deux mélodies* (Verlaine) for baritone and piano (1910). 1954. (Boosey & Hawkes.) 2s. 6d. each.

Virgil Thomson. *Portraits*. For piano solo. 1953. (Mercury Music Corp., New York.) \$2.00.

Peter Wishart. *Two Songs*. 1953. (OUP.) 3s. 6d.

A MERE glance at the recently published songs with piano accompaniment by half-a-dozen modern composers of prominence suffices to convince me anew that the Romantic *Lied* is now totally extinct and that the "Vier letzte Lieder" (1948-49) by Richard Strauss meant more than a personal farewell. The urge to establish a new kind of relationship between the voice and the instrument becomes specially noticeable in the case of a young composer of Benjamin Britten's extraordinary sensibility. The result can be registered in a comparison between his *Canticles* I (op. 40) and II, op. 51. The former (*cf.* THE MUSIC REVIEW, XI/4, 1950 and in *Music Survey*, III/4, 1950) is a solo cantata in three contrasting parts, approximating the piano to harpsichord sonorities, excelling in the lucidity of its vocal contour and ending on a note of hymnic fervour. *Canticle* II on a text taken from the Chester Miracle Play, conforms even more closely than its predecessor to the stylistic models of the Baroque. It is a dialogue between Abraham and Isaac (with the voice of the Lord expressed symbolically by a unison of contralto and tenor, *i.e.* in the manner of a Schütz oratorio), culminating in the offer and final rejection of the latter's sacrifice: a favourite subject with Carissimi and other masters of the seventeenth-century oratorio dialogue (*cf.* the oratorio *Il sacrificio d'Abra* by Emperor Leopold I of Austria, 1660). Britten's admirably restrained and yet mystically intense music makes ingenious use of the pattern of the baroque solo cantata with its main sections: Recitative, *Arioso* and *Duet*. Perhaps its most memorable section is the gently rocking, childlike melody of Isaac, almost complacently resigned to his cruel fate. The accompanying instrument abounds in harp-like *arpeggi*, and again in sustained chords suggestive

of the organ. *Canticle II* is really nearest to the type of dramatically presented dialogue oratorio as represented by Monteverdi's *Combattimento di Tancredi e Clorinda*—a work which incidentally has been edited by Britten.

Britten's faculty for taking his cue from historic models without lapsing into pastiche can be enjoyed in his valuable Prelude and Fugue on a Theme of Vittoria. It contains a most effective part for the pedals in which the—probably plainchant-inspired—theme is anticipated in toccata-like fashion "*con bravura*". The density and flexibility of Britten's part-writing in this piece make it seem a thousand pities that he does not produce more instrumental music of equally serious intention.

The same type of baroque solo cantata *à la* Carissimi and Purcell may well have been at the back of Mátyás Seiber's mind when conceiving his song cycle *To Poetry*, dedicated to Peter Pears, Britten's chief interpreter. Unfortunately the unity of style so noticeable in Britten's two canticles is sadly absent from Seiber's rather artificial design, encumbered as it is by certain literary incompatibilities. Whereas "Invocation" and "Epilogue" are set as simple monodic *recitative* to the Goethe-inspired words of Louis Mac Neice, the middle portion, based on archaic English poems, conforms musically more closely to Seiber's usual constructive methods. This becomes especially evident in the dramatic soliloquy "*Timor mortis*", employing the plainchant-melody of the *Dies irae* with rigorous application. That Seiber, for all his virtuosic adaptability, has not yet penetrated to the core of the English language emerges clearly from the strange intonation and angular scansion of Shakespeare's eighteenth Sonnet.

Much more convincing is Peter Wishart's attempt to find an acceptable melodic vehicle for Shakespeare's "Dirge" from *Cymbeline*. His "Mountebank's song" is an impressive *tour-de-force* in *parlando* technique. It is a matter of regret that only these two songs from a cycle of seven have been published so far. His music has taste, shows restraint and formal discipline and—rarest of qualities—a genuine understanding of the requirements of the human voice.

So far Howard Ferguson has written very little vocal music. It is all the more to his credit to aim in his song cycle, *Discovery* (composed on morbidly self-analytical poems from Denton Welch's last volume, *A Last Sheaf*), at an appreciable extension of his harmonic vocabulary. Visionary sketches such as "Babylon" and "Discovery" are remarkable as milestones in the development of an artist honestly striving to widen the domain of his expression. The *Three Sketches* for flute and piano have probably been prompted by similar considerations; but they have turned out rather self-conscious and artificial, although grateful for the flautist.

C. Armstrong Gibbs' *Three Lyrics* show the veteran of romantic song carrying on in a changed musical world where Gurney and Warlock left off a quarter-of-a-century ago. The quaint colour of "Gone were but the winter" can hold its own against the two famous lyrical contemporaries of yesterday, but the trivial balladry of an *arpeggio*-embroidered "Birthday" (no. 2) is surely unworthy of the composer.

Stravinsky's two early songs on poems by Verlaine (first published by Jurgenson in 1910) clearly show that at twenty-eight he was constitutionally as incapable of scanning French words correctly as he is in the English language when composing operas and cantatas at seventy. The two songs, revelling in the sombre beauty of their fastidious *fin-de-siècle* harmonies, were anachronistic even at the time of their birth. In 1910 Stravinsky evidently still took his cue from the Debussy and Schönberg of 1900. It is difficult to imagine that hard on their heels came the revelation of *Petrouchka* and *Le Sacré*.

Copland's second set of arrangements of Old American Songs (the first was completed in 1950) is a welcome by-product of his life-long attachment to his native folk music. It is every bit as good as his *Rodeo* and most engagingly arranged with hearty and yet never trivial piano accompaniments, abounding in ingenious colour effects and occasionally (as in the rousing hymn "At the river") excelling in finely wrought diatonic harmonies of virginal beauty.

The new harvest of music for the keyboard is even less promising, at least as far as

Anglo-American contributions are involved. Alan Rawsthorne's *Four Romantic Pieces* seem singularly uninspired. There is little justification for the adjective, except perhaps in no. 2, based on a tune of almost mawkish sentimentality in the "romantic" key of F sharp; nos. 1 and 3 are evidently inspired by Brahms and Reger but their harmonic tension is kept at a consistently low temperature.

Equally disappointing are Virgil Thomson's *Portraits*. The preface draws attention to Rubinstein and Elgar as the composer's predecessors in the subtle art of musical portraiture and informs us that Thomson has cultivated that branch of his art for the past 25 years, treating his subjects as a painter treats his sitters. According to this preface the musical style of the pieces varies with the personality of the subject. I am unfortunately unable to agree with this optimistic estimate. To me the pieces seem all alike and lacking in exactly that individuality of style which makes us enjoy Elgar's *Enigma* even after our topical interest in his "models" has become extinct.

The sterling qualities of Prokofiev's idiom—pithiness, dry humour, impeccable workmanship and a lucidity of texture based on models from the eighteenth century—are specially evident in his two Sonatinas, op. 54, written and first published in 1931-32 in pre-Moscow days. The marked simplification to which his style became subjected after "the return of the prodigal" is already quite noticeable in the little *Sonatina Pastorale*, op. 59-3, of 1934. It is always a pleasure to play his music, so delightfully quaint and so full of thematic interest.

Nicolas Nabokov, some twelve years younger than Prokofiev, is the typical westernized Russian *émigré*. In his second piano Sonata he writes a very disciplined and urbane kind of music, americanized, emphatically neo-classical and generally determined as much by later Stravinsky as by middle Prokofiev. It is not without merit, but exudes an air of unreality. Is it mannered somehow, due to wilful elimination of slavonic emotion?

Alfred Körppen's *Orpheus in Thrazien* is a witty lampoon on the stylistic idiosyncrasies of Hindemith and Stravinsky. The latter is superbly "guyed" in no. 11, the former amusingly satirized in no. 4 of this cycle of piano pieces. Körppen seems less happy in his sallies on dodecaphonism, but the whole cycle is remarkable for its high spirits and its cool detachment from current snobbishness.

The four piano pieces for four hands by Wolfgang Jacobi, however, are written in the somewhat stale and abstract style of Hindemith-addicts. I am under the impression that realms of this kind of desiccated music, re-echoing the experimental atomism of the 1920s, are still being written in Germany to-day.

Johann Nepomuk David, a distinguished Austrian composer of nearly 60, continues Bruckner's tradition: a prolific composer for the organ, he is saturated with the atmosphere of the German Baroque. The last issue (Book XI) of his *Choralwerk*, a comprehensive collection of organ pieces based on melodies of the Lutheran church, contains a partita on the chorale, "Da Jesu an dem Kreuze stand". Its eleven variations endeavour to combine the traditional artifices of Bach's technique with dissonant harmonization and with great declamatory freedom. It is music of a kind of cerebral mysticism peculiar to Germans. It might be studied to advantage even by the most insular cathedral organist.

The Preludes and four Chorales, composed by John Buckland as illustrations to Dr. Sillitoe's lectures on the mean tempered scale and destined to be played on the McClure organ, are full of ugly and tasteless harmonies. The alterations in traditional Protestant tunes, such as "Ein feste Burg", are objectionable and inexcusable on every count. They reveal an unfathomable lack of understanding for and of sympathy with the music of the Lutheran Chorale.

Gunther Raphael is a distinguished and versatile German composer, in his early fifties, who suffered much at the hands of the Nazis on account of some flaw in his ancestry. To-day he occupies once more an honourable position in the musical life of his country. His ballet suite "Jahonah", op. 66 (1948), for orchestra has recently been transcribed by him for violin and piano (op. 66a, 1951). This is based on Mongolian melodies embodied in the book of the same title, published by the Danish explorer H. H. Christensen. A prefatory remark (in atrociously bad German) informs us of the traditional and ritual

meaning of these melodies. According to the preface the music has been composed with a strong programmatic bias, trying to express even the collision of two caravans in one of its movements. This "*Suite*" is very different from Raphael's earlier symphonies and chamber music conceived in the austere spirit of Brahms and Reger. It makes use of progressive harmonies, colour effects (harmonics) and generally indulges in a kind of oriental pictorialism strongly at variance with his former style.

Ian Hamilton's Sonata for viola and piano, op. 9, storms rhapsodically through its three movements setting formidable tasks of technique and interpretation for the players of both instruments. Hamilton has undoubtedly talent. He is happiest in *recitatives*—episodes for the unaccompanied viola, while his piano part is too noisy and too much burdened with recurring *sff*. Not even Primrose, to whom the work is dedicated, could remain audible if the pianist were to treat the composer's dynamics with indiscriminate respect. There is a bad misprint in the piano part on page 16, at letter F, where evidently the bass clef is missing.

The two lyric pieces for clarinet by Edward Lewis can boast of at least one unusual feature: they are dedicated to the composer's parents *and* to his "in-laws". I sincerely hope that his singularly happy domestic life, as reflected in this ambivalent dedication, has not suffered any deterioration as a result of a live performance of this worthless trash.

Geoffrey Bush's Rhapsody for clarinet and piano (or strings) is a very competent and likeable piece which offers to the clarinet a number of gently wistful melodies and grateful passages. Although written in the "Celtic" vein of Bax and Ireland, the piece keeps a firm grip on form and uses cloying harmonies *à la* Delius with judicious and commendable economy. The result is singularly pleasing.

#### CHAMBER MUSIC

C. Armstrong Gibbs. Sonata in E for violoncello and piano. (Oxford University Press.)

1953. 10s. 6d.

Ellis B. Kohs. Sonatina for bassoon and piano. (Merrymount Music Press, New York.)

1953. \$3.00.

This most difficult variety of the bothersome combination of string instrument and piano remains a constant challenge to the composer. Unless the part-writing is very carefully contrived, the low register of the cello is unable to assert itself over the piano. Its high register, on the other hand, will always attract attention by its penetrating sound, and will easily defeat the piano's attempts to contain it. Prior to the twentieth century it was the music that mattered, and one was willing—and still is—to disregard the imperfections of the wrapping for the value of the contents. That Beethoven's cello sonatas are models of their kind may be explained by the unerring instinct of his genius; but in Brahms, great craftsman as he was, the presentation is apt to detract from the expressive value of the music. With the solitary and admirable exception of Rawsthorne, contemporary English—and European for that matter—composers have shown scant interest in this particular combination; no doubt because of their considerably developed sensibility for balance of sound.

Mr. Gibbs' Sonata is therefore welcome even if it is not entirely satisfactory in every respect. The harmonic language of the work, seen from the triadic system as practised towards the last decade of the previous century, is fairly advanced. One might summarize its main features as the increasing chromatization of root-progressions and the prevalence of suspensions—often multiple ones—as the basis of chord formations. But in Mr. Gibbs' harmonic idiom I find that these neologisms serve merely to screen over an essentially diatonic outlook: traditional key-relationship remains the basis of his music throughout. The plan of the work as a whole rests on the third-relationship (*Terzverwandtschaft*)—which I consider an important reference to the romantic temperament. The outer movements in E embrace a middle one in C. Of the movements themselves, the first shows this relation between the key of the first subject and the "lyrical" theme (E: A $\flat$ , i.e. G

sharp): to preserve this feeling of ascent and the tonal unity of the movement, the composer transposed his *first theme* to C in the recapitulation, so that the subsequent lyrical theme will have to appear in E. Mr. Gibbs' suspension technique is particularly interesting in the harmonization of the latter: the A flat tonality is implied from the beginning but the tonic chord itself is postponed until the very end of the section which is also the end of the exposition. The situation is the same in the reprise, when we have, of course, E instead of A flat. The sustained flow of this section owes a great deal to this treatment which also helps to carry over the seams of the rather splintery and halting first theme. The last movement's key disposition is largely similar to that of the first, though the sequence of the sectional key-centres—and the formal plan itself—are somewhat less logical than those of the opening movement. There, first and second themes are attached by a transition that is musically convincing and satisfying; here, the thematic sections are loosely joined, which makes their emotional divergence rather pronounced. The *Terzverwandtschaft* still dominates, but instead of the simple symmetry which we find in the relation of the exposition and recapitulation of the first movement, we have here an inverted one. To the E minor: G major sequence of the presentation, the recapitulation responds with G minor: E major, *i.e.* a rising third is equalized by a falling one.

Melodic continuity is not the strongest side of this composer: his primary inspiration leaves nothing to be desired, but when inspiration ceases—as it often does even with great creative artists—and inventiveness is expected to take over, Mr. Gibbs tends to rely on fairly commonplace devices (*cf.* especially the second clause of the last movement's first theme). His melodies start auspiciously: there is always some interesting turn, a significant rise and fall, a meaningful initial shape; but the complete unfolding of their implications, the expected fulfilment of their promise does not arrive. Instead, there is a fussy and inconsequent repetition of relatively unimportant melodic particles; one wonders if this weakness is possibly the musical expression of some extra-musical frustration; or should it be taken as (musical) evasion—which would be unforgivable.

The formal expression is unproblematic throughout the Sonata: this applies also to the slow middle movement, an adaptation and expansion of the composer's song "Resting", which I find a mistake both from the artistic and the practical point of view. Strictures apart, however, the music is pleasing, not without inspired pages, and there are no extraordinary technical demands. A welcome addition to the serious amateur's repertoire.

While the progressive appearances of Mr. Gibbs' music conceal a conservative cast of mind, Mr. Kohs' attachment to traditional methods disfigures an essentially progressive mentality. This is most readily apparent in his harmonic procedures: though often retaining the conventional methods of chord-building—in which the basic structural element is still the third—he uses his chords in an altogether untraditional way (*cf.* his bitonal couplings, his elliptic cadences, of which the conclusion of the first movement is the most striking example). He appears to be particularly fond of the interval of the fourth: it occurs in his chord-structure as a primary, emancipated factor. This infuses his music with much freshness and spontaneity, quite free from the lush atmosphere of the suspension-ridden harmonic idiom that betrays a *fin-de-siècle* sensibility. He resorts, further, to "aggregate" chords, *i.e.* chords formed of "main" notes and their upper and/or lower chromatic changing-notes; he uses these partly to underline the rhythmic pulse, and partly to supply colour.

In his melodic invention the fourth is no less conspicuous. It lends his music a feeling of ruggedness, particularly in the first movement. But this is relieved by the melodic style of the two succeeding movements, of which the central slow movement shows a decorative, melismatic manner, much indebted to Italian influences; the concluding quick movement displays a frank and wholesome vein of popular inspiration modelled, it seems, on some vivacious French ditty.

The work displays a considerable contrapuntal inspiration and resourcefulness of which the opening of the first movement is perhaps the best example: the principal theme on the bassoon is accompanied by its own diminution on the piano. Contrapuntal elaboration has a considerable share in the last movement too, though it is mainly figurative

and harmonic in character. The design is clear, economical, and extremely well proportioned: the dimension of the various formal units is diminutive, as befits a Sonatina. The first movement dispenses with the traditional scheme: there are no contrasted first and second subjects, but one main theme with subsidiary phrases formed from its motives. There is no development section: a transition-passage of a few bars' length leads to the reprise of the main theme, and after a quiet passage alluding to the section of motivic subsidiaries, a quick and short *coda* concludes the movement. The second is a ternary *lied-form* with an extended and tranquil *coda*; the third is a set of three variations upon a march theme.

The most satisfying feature of this extremely invigorating and pleasing work is the conspicuous skill which is manifested in Mr. Kohs' disposition of, and writing for the instruments. The ensemble is full of rewarding possibilities which should be explored by composers seeking to enlarge their expressive horizon. The bassoon's sound combines well with the piano's: both are basically dry, unemotional; yet both are capable of *expressive* performance under certain conditions. The tenor register of the bassoon has still not received the serious attention that it deserves, in spite of the example of Stravinsky and the orchestral music of the French school. It is to be hoped that this delicious work will stimulate interest in further attempts.

J. S. W.

#### THE MUSIC OF SIR ARNOLD BAX; AN APPEAL

Sir Arnold Bax was a member of that middle generation of English composers whose life work fell in time between the generation of Elgar and Delius and that of Britten and the composers of to-day. They were unfortunately placed historically, and had to bear the brunt of two world wars and a major revolution in music, a change whose beginnings they viewed with sympathy, but whose radical nature overtook them in middle age, and left them with the taint of being out of fashion. Intrinsic value in the arts should, however, be independent of mere fashion, and in the vast output of Bax there is much that is of permanent value. Difficult of performance and expensive to produce, his major works, and particularly the symphonies, need introducing to a wider public if they are to become as well known as they deserve. The gramophone is the ideal medium for this introduction; the long playing record has given a fantastic popularity to serious music, and also attained for the first time that technical excellence that alone renders the faithful reproduction of Bax' magnificent and highly original scoring a practical possibility.

It is urgent that steps should be taken to ensure the early recording of Bax' major works before neglect damages any further his reputation. To this end an Arnold Bax Society has been formed, with the following vice-presidents:

Sir Arthur Bliss, Mr. John Christie, Mr. Charles Groves, Sir Compton Mackenzie, Dr. Edmund Rubbra, Mr. Rudolph Schwarz and Dr. Ralph Vaughan Williams.

We need one thousand promises to purchase a record of one of Bax' major works before one of the major companies will proceed with the recording. We appeal to all those who care for English music to signify their willingness to purchase such a record by writing to: Chilford W. Gillam, Esq., Old Orchard, Austenwood Common, Gerrards Cross, Buckinghamshire.

#### ADDENDUM

Furtwängler's book, *Concerning Music*, which was the subject of Everett Helm's article on pp. 5-12 of the February issue of this journal, is published by Messrs. Boosey & Hawkes, Ltd.



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